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THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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At the Theatres.

Saints and Sinners, produced on Saturday night at the Madison Square Theatre, is by far the best domestic drama seen here in years; and if we may judge by the hearty approval the critical first-night gathering bestowed upon it, there lies a long and successful career before the piece in this city. Mr. Henry Arthur Jones, the author of the piece, is already favorably known to our play-goers through his melodrama The Silver King. Of its kind, that piece was deserving of high rank, but Saints and Sinners is not only a play of a class superior to its predecessor—it is relatively a superior play. It is wholesome, sound and of absorbing interest; it exhibits skilful construction; it possesses literary merit in a marked degree; it is replete with moving pathos; it bristles with graphic realities, and it furnishes some remarkable sketches of character. True Christian charity is the lesson it instils, while an exposition of the greed, hypocrisy and spitefulness of a certain class of mankind is ingeniously appended. It is most difficult for a dramatist to blend moral instruction and the application of high principles with the essential purpose of playwriting—amusement; but in the present instance there is a story of powerful human interest in the telling of which the author has not unpalatably included teachings that cannot fail to strike deep in the breast of the most callous observer. The philosophic Jaques says there is good in everything, and so there is nothing to be urged against the utilization by the playwright of truths which are natural and to be observed daily on every hand. Such a play as Saints and Sinners does more to ennoble humanity than a hundred prosy sermons. Its lesson sinks into every heart, and only those who are constituted to scoff at what is gentle, pure, charitable and good, can take exception to its didactic bearings. Aside from the moral aspect of the piece it is, as we have already stated, pregnant with interest from first to last.

The central character, Jacob Fletcher, is one of the greatest and most pathetic figures that we have met in play or book. He is the minister of Bethel Chapel, in the little village of Steepleford, and his lot is not cast in pleasant places. Steepleford has the typical unpleasantness of a dead-and-alive country community. There are grasping money-getters who, under the cloak of religion, give rein to their peculiar proclivities; there are gossips and scandal-mongers, canting hypocrites and people among the congregation who delight in finding fault with their pastor and making his ministrations a sore trial. Mr. Fletcher's pretty daughter, Letty, is the joy of his household. She is just arrived at the period of girlhood when the heart requires love and the brain craves greater variety and excitement than are furnished by a remote English village. She has two suitors, one Ralph Kingsmill, a handsome, honest, manly farmer, who worships the ground she treads on, and who is approved by the minister as a proper custodian of his daughter, and the other Captain Eustace Fanshawe, an accomplished but reckless and utterly unscrupulous rake, who embodies all the deceits and allurements of a practiced profligate. With that inexplicable inconsistency common among women, Letty prefers the dashing officer, and she departs so far from the path of rectitude as to meet him clandestinely in the neighborhood. There is a struggle in her soul. She tries hard to do right, but circumstances favor the plans of her tempter. She is taken to Edinburgh and betrayed under the supposition that she is his wife according to the laws of Scotland. But when the first blush of her new-found happiness has faded away and a realization of her shameful position is arrived at, the girl is plunged in grief. Not knowing which way to turn, horror-stricken at the discovery that Fanshawe has a wife living apart from him, she listens to a proposition to go with him to India, where he is ordered with his regiment. Meantime her father has passed [illegible] of agonized suspense, suspecting the [illegible] his child and using every endeavor to [illegible] knowledge from his gossiping con[illegible]. A letter from Letty reveals her [illegible] and he goes at once to Edinburgh [illegible]. The interview between [illegible] is most affecting. The [illegible] bear good fruit. The [illegible] leaves her betrayer and return[illegible] that is extended to her. The [illegible] appears on the scene [illegible] as the head of the man who has wrecked his life and love. But Mr. Fletcher interposes, and the hatred of the lover is subdued by the argument that an act of violence on his part would destroy Letty's good name. This brings the third act to a dramatic close. Mr. Fletcher and Letty go back to Steepleford. A tanner, Samuel Hoggard, who cherishes animosity toward the clergyman because he has refused to betray a financial trust whereby the former would benefit, has, through a detective, unearthed the secret of the Fletcher household. He is also a Deacon, and he announces his intention of exposing the story to the Bethel congregation. Mr. Fletcher forestalls this plan by telling the story himself and resigning his pastorate. He goes to live in a poor dwelling on the outskirts of the village. Hoggard hounds him in all his efforts to secure another pulpit and little by little the wolf creeps closer to his door. A fever breaks out among the poor of the place and Letty bravely goes among the stricken, tending and nursing them like a good Samaritan. Tribulation finally comes to Hoggard and his allies and Mr. Fletcher is given an opportunity to return good for evil by succoring his persecutors. Hoggard has defrauded a penny savings-bank and a mob is at his heels. He seeks shelter in the minister's hovel and is by him saved from the angry crowd. Gladness comes at last to the household. Ralph, who has been making his fortune in Australia, returns and asks Letty again to be his wife, and the minister is overwhelmed with offers from churches who wish his ministrations.

The play is rich in original thoughts and terse, vigorous language. The story, as must appear from a perusal of the synopsis we have given, is not built out of new material, but it is a story which never becomes tiresome, and as handled in masterful, dramatic fashion by Mr. Jones it is fraught with a vitality that it never had before. The piece is full of action and it moves rapidly forward with a due regard for sequence. It is superbly played. No domestic drama was ever cast so near perfection. Every part from the greatest to the smallest is acted as well as possible. If Mr. Jones is to be congratulated on the great merit of his work, he is equally to be congratulated on having it presented under Mr. Palmer's supervision, as he thereby secured that accomplished manager's skill in distributing the characters to the best advantage and giving the play an unexceptional scenic setting.

Jacob Fletcher is a role that fits J. H. Stoddart as if it were written expressly for him. In look and manner he is the benign, gentle clergyman, the man who has his forces well under command, but who has not risen to such a point of ascetism that he can suppress the agony that follows the uprooting of his happy home. Dignified yet amiable, charitable and full of honest manhood, Mr. Fletcher is truly one of Nature's noblemen. Mr. Stoddart played the part most naturally. In the third act his grief on learning the fate of Letty created keen sympathy. His cry of anguish when the news is brought seemed to come straight from the soul. In the following act, the scene at the hotel in Edinburgh, the father's gentle pleadings with the daughter for her return, and his self-control on coming face to face with her seducer, were bits of strong contrast. There were so many beauties in the entire impersonation, so many artistic touches and subtle points, that to particularize them for the purpose of showing where praise is due would consume more space than we have at our command this week. A. J. Le Moyne presented a very finished specimen of character-acting in Samuel Hoggard, the vulgar, hypocritical tanner. He has in his time played many parts well, but never have we seen his talents more effectively illustrated than on this occasion. Messrs. Flockton, Davidge and Drew were also cast for parts of a similar sort, and they each and all acted cleverly. Herbert Kelcey as Fanshawe made that gentlemanlike rascal as unscrupulous and unpleasant as possible, thereby lending material aid to the representation. The smaller parts were capitally acted by Messrs. Holland, Ramsey and Milward. Indeed there was not a flaw in the whole cast. Mrs. Phillips gave the old-maid housekeeper, Lydia, the acidity mixed with warm-heartedness which the character demanded. Several little children, headed by flaxen-haired Master Tommy Russell, performed the small duties in a Sunday School picnic scene very cunningly and conscientiously.

We have reserved mention of Louis J. Massen and Marie Burroughs until the last, because they deserve to be singled out for special notice. In these actors Mr. Palmer has discovered and brought into prominence persons who give promise of securing eminence in the line of emotional work. Hitherto their efforts have been confined to unimportant effort, but in Saints and Sinners they have been entrusted with duties of a higher order. Mr. Massen played Ralph Kingsmill with an earnestness, naturalness and sincerity that reminds the observer of the late Charles Thorne. He is tall, fine-looking, and he summoned a power and intensity that in certain passages was very effective. He received a recall during the progress of one act. Miss Burroughs hitherto has filled utility and ingenue parts. She acted Letty with a delightful freshness and girlish exuberance in the early scenes, and afterward giving the high-strung emotional portions of the part with feeling and force. Of course she is by no means perfection yet, but her performance gives ground for expressing the belief that she will develop into a skilful leading actress in time. Miss Burroughs is pretty in face and form, and she possesses a pair of beautiful eyes.

Seven scenes, all from the brush of Mr. Marston, are shown in the course of the five acts of Saints and Sinners. It is needless to say more than that they are fine examples of this clever artist's work. There were delays between the acts on the first night owing to the elaborateness of the sets and the limited working space behind the scenes at the Madison Square. But this annoyance has since been removed. The first-night representation, so far as the actors were concerned, passed off with as perfect smoothness as if the play had been performed a hundred times.

* _ *

One of Our Girls had the advantage of a cast very carefully selected and sumptuous appointments. Nevertheless to the audience that assembled in the Lyceum Theatre on Tuesday night it was disappointing. Had the piece not borne Mr. Bronson Howard's name, there is reason to doubt whether it would have been treated with respect. The author has endeavored to illustrate the position in which an American girl is placed who enters French society; to demonstrate the folly of marriages that are brought about merely on the basis of family and fortune, and to show how much better and more substantial are our American unions with all the preceding frivolity and absence of surface propriety which shock the Gaelic mind. The subject is neither especially interesting nor, as Mr. Howard treats it, particularly amusing. His American girl is a caricature. Such a young person as Kate Shipley may exist in the wilds of Texas or adjacent to the prairies of the boundless West, but she certainly is not one of our girls. Not only did Miss Shipley's *outre* deportment shock the outwardly sensitive Parisians with whom she was brought in contact—it had a similar effect upon the American audience gathered to observe her adventures. The first and second acts are devoid of action of any sort. They are simply discursive conversations which, though slightly spiced with wit and clever repartee, are none the less a poor substitute for the life and movement that a New York assemblage considers necessary. The third act gathered strength and was interspersed with a couple of dramatic, although somewhat hackneyed, situations. In the fourth considerable ingenuity was displayed in the method whereby a man who supposes himself to be dying from the effects of a wound received in a duel, confesses himself to be guilty of the murder of a former wife, by that means leaving a young girl, whom he has married for her dowry, free to wed the man of her choice. The American heroine takes up her home in a French family of the *haut ton* to which she is related, and the manner in which she is misunderstood on account of her disregard for conventionality and her self-sacrificing willingness to shield her fair cousin from being compromised, forms the bulk of the story.

The audience were not highly pleased with the play. On the contrary, although they honored Mr. Howard with a call, it was evident, from the apathy of the spectators and the disapproval heard on many sides, that they were far from pleased. We regret to chronicle the weakness of the comedy on account of the fine quality of the actors engaged in presenting it and the expensive style in which it has been placed upon the stage. Mr. Howard must thank the company and the management's liberality for having saved his work from being an utter fiasco. Helene Dauvray played Kate Shipley with a great deal of intelligence. Nevertheless, the character is one that we doubt could be made palatable in any hands. Miss Dauvray wore a number of rich and showy costumes. The hit of the performance was E. H. Sothern as Captain Gregory, a typical English officer, with a heart in the right place and a paucity of words. Fritz Williams, in a small bit, a servant, also enlivened the piece by a few moments of genuinely natural acting. Mr. Sternroyd, a newcomer from abroad, was inclined to overact the part of Madame's sweetheart, Henri Saint-Hilaire. Messrs. De Vere, James and Mackay were all placed in parts without an opportunity for effective work. J. W. Piggott gave a clever picture of a Duc who cannot comprehend that there is sentiment as well as "sugar" necessary in the marital arrangements of a New York girl. Enid Leslie was by no means our idea of a young Parisian, either before or after marriage. Ida Vernon was in manner and utterance the embodiment of the romancist's idea of a woman of the *ancien regime*. As we have said, there is nothing but praise to be bestowed upon the style in which the comedy is put on.

* _ *

Margaret Mather's houses have steadily increased since the first night of the superb production of Romeo and Juliet at the Union Square Theatre, and now she has the profit of playing to large as well as cultured and intelligent audiences. Nothing to compare with this presentation of the tragedy has ever been achieved. Every detail is artistic; every scene and costume is beautiful, while the *mise-en-scene*, as a whole, is a dream of harmonious color and outline. Miss Mather has in all respects justified the estimate we long since formed of her genius and splendidly realized the triumphs we predicted for her. She has come to the metropolis where reside probably the most intelligent and discriminating playgoers in the English-speaking world, and conquered by sheer force of ability, without resorting to the adventitious methods whereby many stars have been foisted into prominence. To day, as a Shakespearean artiste, Miss Mather occupies a position at the very head of her profession. In a few years she will, without doubt, be recognized everywhere as the legitimate successor of Cushman and Neilson, blending, as she does, the gifts that made those women famous.

* _ *

Adonis with it wealth of old and new attractions continues to delight visitors at the Bijou Opera House. The burlesque is still given with energy and vivacity by Mr. Dixey and his assistants, and the scenery and costumes since their rejuvenation are better than ever.

* _ *

Kellar's marvellous exhibitions are drawing good houses to the Comedy Theatre. Certainly not since Heller have we seen so accomplished a prestidigitateur. As Kellar was associated with that gentleman for a number of years it is easily seen why he is now unequalled among sleight-of-hand performers. The absence of a lot of paraphernalia in the working of his illusions gives them unusual effect, and makes the magician the more deserving of the commendation that is given to him. His programme is diversified by several specialty and vocal features that are much enjoyed.

* _ *

Mr. Abbey found it was impossible to get Romeo and Juliet ready for production on Tuesday night, as promised, and so Miss Anderson was not seen in that tragedy until last night. The performance took place too late for criticism in this week's MIRROR.

* _ *

For a Brother's Life is being given for the last times at the Third Avenue Theatre. On Monday next Mr. Taylor's new comedy, Dimples, will be produced here, with Ida Mulle in the principal role.

* _ *

The revival of The Rivals at Wallack's Theatre has met with excellent success. It will be continued for a few times longer, and then another old comedy, The Busybody, will be put on.

* _ *

Old Lavender will have run a hundred nights or more before it is removed from the stage of the Park Theatre. Mr. Harrigan's performance of the title role is acknowledged to be artistic by the public. The new piece is being put in readiness for production whenever the management deem a change of bill advisable.

* _ *

On Monday night Salvini was seen once more in The Gladiator. Last evening he made his first appearance as Coriolanus. Notice of this performance will appear in these columns next week.

* _ *

Her Atonement is a play that always draws good audiences in this city. The rule was not excepted on Monday evening, when Mr. Pond's drama was presented at the People's Theatre. The company is a capable one and the military manœuvrings and brass band introduced in the piece delighted the gallery.

* _ *

A large audience gathered on Monday night at the Grand Opera House to roar over the comicalities and enjoy the clever singing and dancing in A Bunch of Keys. The piece is as attractive as ever. On Monday next, Maggie Mitchell begins an engagement at this theatre.

* _ *

Tony Pastor is presenting the Howard Athenæum Specialty company at his theatre this week to delighted audiences. There is much that is novel, pleasing and laughable in the entertainment.

The Musical Mirror.

The experiment of giving Italian grand opera without a star of the first magnitude, but with a good, well-organized company is, we greatly fear, an unsuccessful one. The Anglo-Saxon people, call them American or British, are not essentially musical. They must have the show element largely mingled with the merely artistic, or they will not muster in sufficient numbers to make an operatic speculation pay. Give them a notoriety surrounded by nonentities and they will flock in crowds to gaze open-mouthed at the strange creature, be it a bearded woman, a woolly horse, a double-headed girl, or a blind negro playing antics with a piano instead of a cocoanut, as his immediate precursors in the scale of evolution were probably wont to disport themselves. But a square, smooth, well-acted performance of music has little charm for them. 'Tis true, 'tis pity, and pity 'tis 'tis true.

* _ *

We have nothing more to relate concerning the Only Mikado who reigns at the Fifth Avenue Theatre, save that the houses are crowded to excess as before, and that his reign shows no sign of coming to an end. We earnestly hope that, in future, speculative managers will be convinced that "honesty is the best policy," and allow men of genius to reap the benefit of their labor.

* _ *

Nanon with all its gorgeous setting is like the swan, "Dying in Song," after a most successful run, and Amorita will, like a new moon, begin its crescent course, in the stead of the waning luminary, on Monday. By all accounts, the new departure will rival the old one in its wealth of decoration and its poverty of raiment. So be it; the public likes its *delicatessen* underdone, and Amorita promises to be a rare treat.

* _ *

Louise Lester has made a hit in the burlesque on The Mikado at Koster and Bial's Music Hall. She is pretty and "cunnin'," and hits the taste of the frequenters of that pleasant resort. Fred. Warren is also much relished in his imitation of Ben Butler in the same burlesque. Louise Burt's Yum-Yum has caught the dudes by their eyeglasses and holds them fast. Gerald Griffin and Georgia Parker are also great favorites.

* _ *

The preparations for the opening of the season of grand opera sung in English by the American Opera company, are going bravely on. This undertaking has our warmest sympathy, and shall have our best aid—if it be carried out honestly and in the true interest of art. No doubt some of its arrangements will be altered in good time. It will probably become more cosmopolitan and less sectional, and the choice of operas will be brought more into unison with the public taste than the opening opera seems to indicate. The Taming of the Shrew, never very successful as a drama, even backed by the wondrous name of Shakespeare, is not likely to be more favored in a Teutonic dress and set to modern music. But there is plenty of room for a few initial experiments. The directors will find out which way the wind of public favor sets before long.

* _ *

Emma Wixom-Nevada is decidedly a most charming, artistic and well-trained singer. Her voice, though not thunderous, is pure and by no means weak. She is a "soprano leggiera," of course, not "di forza"—a Lucia, not a Norma; but in her line she is excellent. Her staccato execution we have never heard surpassed. The notes are clear and distinct, as if they were cut and polished crystals. Like the good girl in the fairy tale, she drops diamonds and rubies whenever she opens her mouth. Her scale singing is smooth and perfect, her intonation absolutely correct, her trill liquid as the song of a nightingale, and she shows, even on the concert platform, a strong and true dramatic instinct. What would you have more? The tenor, M. Vergnet, has a good round voice, and sings well. The cast is not too good, but just good enough.

* _ *

Frederic Archer's organ matinee was well attended by a crowd of our very best musically-minded folk—a well-deserved compliment to a thorough artist, whose fame as an organist has spread far and wide. His playing on this occasion was fully up to his usual mark of excellence, and, as all the musical world of England and America knows, that is high-water mark. The overture to Tannhauser was a revelation of what can be done on the organ by a man who thoroughly understands the capabilities of the queen of instruments. Next to the beneficiary came Mme. Carolina Zeiss, a mezzo-soprano, whose equal as artist we have not. A full, resonant voice, perfect school and brilliant execution, made her rendering of the air "Ne me refuse pas," from Massenet's Herodiade, and the celebrated "Comme un éclair," from Meyerbeer's Prophete, followed as an encore by the Brindisi from Lucrezia Borgia, an enthusiastic ovation. Nor was she less successful in Sullivan's "Lost Chord," which, hackneyed though it be, Mme. Zeiss made most effective.

* _ *

As some controversy is going on concerning the absolute right to Balfe's opera, The Enchantress, and assertions having been made that neither score nor libretto is now extant, we merely remark that we have in our possession at this present writing both score and libretto, in good, fair type, the latter, published by authority of Mr. Harrison, of the Pyne and Harrison Opera company, by Samuel French, 121 Nassau street, New York, and the score by Chappell and Co., 50 New Bond street, London.

Mr. Florence Selects a Play.

While filling his engagement in Brooklyn W. J. Florence manages to be seen about the Fifth Avenue Hotel considerably. He will arrange to go to McCullough's funeral in Philadelphia to-day. When a MIRROR reporter saw him on Thursday he was in the company of two very distinguished Englishmen whose acquaintance he had made during a trans-Atlantic engagement—Sir Henry Rae Reed and the Hon. William Byers.

"Business so far with me has been splendid," he said, in answer to the representative's question, "and I have nothing whatever to complain of. My engagement in Washington at the new National Theatre was the best I had played there since the War. From Brooklyn I go to the Boston Museum. My next new play is one from the pen of Messrs. H. S. Hewitt and William Gill. We read the play last Sunday, and both Mrs. Florence and myself were delighted with it and the opportunities it gave us for our peculiar work. It is called The Favorite, and will be brought out about four or five weeks from now.

"The play which Mrs. Allen, of St. Louis, wrote for us," continued Mr. Florence, "was a most beautiful piece of literary work; but it was ineffective. It was splendidly written. You know there are many such works that one cannot help but admire and yet which would not go without a great amount of adapting and fixing up. And I can't say that I like hard work. On the contrary, as I loook upon it, Nature has designed me to stand an overwhelmingly large amount of solid comfort."

The Giddy Gusher.

On Thursday, when you are reading this issue of THE MIRROR, a multitude of friends will be mourning around the still, cold form of John McCullough. I did my mourning for that splendid man nearly three years ago. He was playing at Niblo's, I think, when, one afternoon at the Sturtevant House, I had several hours talk with him on a subject in which we were both interested, and I went home convinced that there was something entirely wrong with the reasoning faculties of my dear friend.

"Why," said he to me that day, "I am sick with the hardest kind of sickness—sickness of the soul; but it has a beneficial effect on me. I see things in their true light. I listen no longer to the speech of man. I look into the face of man and read there the duplicity and deceit that pervades the entire world. They are a set of scorpions, and I am learning to detest them."

This was not John McCullough, and, as I thought that day's conversation over, I sat down and mourned his loss as his friends are doing to-day.

* * *

When a man breaks out in a sudden frenzy, there is hope. The fever in the brain can be allayed and the distempered fancy cleared. There is a mental fog that sometimes rises from some mysterious cause, and of a sudden the sun of intelligence bursts through; everything is bright again, and not a dimming breath obscures a nook of the unfortunate cranium.

But there is a more dreadful accident that can happen to our intricate and delicate machinery. That strange, gray substance of the brain suffers a change. The whole nature is altered by that change. It is as if the original man, thoughts, feelings and characteristics, moved out, and a new tenant moved in. That is the end. Never more to the old tenement does the first occupant come back; and very seldom will you find any one on the premises that resembles him.

* * *

Dear John McCullough left the homestead three years ago, and to-day they are putting under ground the worn-out habitation, the dismantled home, that once held one of the kindliest, sweetest, noblest men God ever made. There was a sympathetic grip in his hand, a thrill in his deep voice, an earnestness in his handsome face, that made his presence to any one in sorrow a sustaining comfort. There was a hearty ring in his manly tones, a cordial strength in his welcoming clasp, and a thorough enjoyment of everything bright about him, that made him the most delightful companion when one was glad.

Glorious John McCullough! The sweetness of that slow, tender smile that broke across the sternness of a naturally sad face, comes back to me continually—seen always through tears—for one loved that man on account of that smile if they had no better season.

* * *

But how many reasons he gave the world for the love they gave him! Generous in heart and hand, faithful in friendship, quick in sensibility, with a soul as sunny as a child's, and tender as a woman's, he won most men, and all women. How deeply he took hold of the affections is shown to-day, when so much love survives his long absence, to put away the deserted frame that held the beautiful picture, with a grief and sorrow that seems born of recent loss.

You would think, to look on Conner's sad face, to meet Florence's dear blue eyes, moist with undisguised tears, to hear John Carson's voice tremble as he mentions him, that McCullough, in all the pride of his glorious manhood, had been stricken down but yesterday in their midst. It shows how dearly we all loved him, when, after these weary years without him—now that the image that stood for him is broken on the shrine—the nearness of his loss is not removed. His hands hold us still; his sweet smile has not faded from sight, but with a sense of unconquerable pain we grieve as if John McCullough was, indeed, just dead.

* * *

I never heard more than three persons express an unfavorable opinion of John McCullough as a man, and though I thought pretty well at the time of those persons, the test of the years has shown me their utter unworthiness; and among their failings I reckon their opinion of McCullough as the chiefest. It betokened jealousy, uncharitableness and ill-construction not to recognize so lovable a nature. For the same reason I esteem it a proof that geniality, generosity, faith and affection live in a man if that man has been a warm friend of McCullough. To name those men who are most sorrowful to-day about his grave is to mention the best and finest men in the land. And I feel very happy as I think how many of them I count as my personal friends, and feel that to the end of this uncertain life a bond of friendship between us will be the love we held in common and the sorrow we feel for John McCullough.

* * *

The newspapers seem perfectly satisfied with Miss Dauvray's new piece, One of Our Girls. But that young lady has an unusual degree of intelligence, and it seems to me she must have been very busy since Tuesday with a saw and file on that play. There are a good many clever speeches in it. There are two or three good situatians in it. But there is such an unending lot of talky talk and such a second-hand lot of incident that it needs as much shearing as a sheep.

Miss Dauvray, to begin with, should immediately change her style of hair-dressing. The flat, smooth bands of black, and the four hair fish-hooks on her forehead, give a cast-iron expression to her otherwise pleasant face. She could devise no way of arranging her hair as unbecoming as the present one. Then, Miss Dauvray should restrain an inclination she has to make ludicrous mugs. They may feel funny inside, but they look like paroxysms of toothache outside. She needs to have the long letter to her father wholly written. When she sits down to her escritoire she has a good excuse to read it aloud, as lots of girls do read their letters to put in their commas and dot their i's. It's bad enough to see an actress write and read at the same time:

"Farewell, Armand. When you receive these lines I shall be with the Duc de Varville."

But when she has two foolscap sheets to write the old man, life becomes a burden if it's done on the stage, written and read in jerks. She needs to put some pictures on the walls of that impossible old gold plush room. She needs to nail a vase or a statuette upon that peripatetic table. She needs to dress poor little Leslie in black velvet, as electric-blue plush goes horribly with the bronze-gold plush. And for mercy's sake let the runaway wife alter the business of that act. It is bad enough to run away in slate-colored plush, but it's dreadful to tell a long story and rub your nose all the while on the seat of a rep-covered lounge. It's much more painful than the elopement.

* * *

The sacrificial incident of the Yankee girl taking on herself the dishonor of an assignation to shield her guilty friend, is an old acquaintance; but probably it is necessary to continue it. But for mercy's sake couldn't Bronson Howard find in all Michigan a better way of helping the little wife out of her trouble than by putting a mysterious face at the window and a crook-necked scream in the shrubbery, to lead up to the charge of bigamy in the last act?

And, dear Miss Dauvray, take that advertisement for Keep's dress-shirts, Mr. Viucent Sternroyd, round to Millan's, in Twenty-sixth street, where the massage treatment, taken with goose-grease, may check at once the tendency to fits that is threatening that young man. If you neglect this advice, who can predict what may occur! He nearly dislocated your arm last night. Twice his own legs passed from his control. Mr. Sternroyd is an unknown quantity to us. He may be a contortionist; but if he isn't, he's taking great risks with his spinal column and tampering with his skeleton. I expected to see one of his convulsions become chronic, and the play go to pieces, because Saint Hilaire, in some of his hilarity, had got stuck in the shape of the letter Z and wouldn't come undone in time to go on with his part.

* * *

You see all the other friends you have praise the good points of your play. I tell you of some little things that can be remedied, and wish you all the success in the world; for you are a remarkable little woman, with more energy and ambition than a dozen. Take the worm vermituge advertisement from behind the orchestra and Keep's advertisement out of the cast. Break up the Montagues on your forehead, and things will be very much nicer for your

GIDDY GUSHER.

Professional Doings.

—Stella Rees has declined to become Fred. Warde's leading lady.

—J. J. Coleman is managing Dillon and Stedmann's Esmeralda.

—It is said that Annie Pixley will shortly shelve Eily, her new play.

—Eugenia Blair has replaced Carrie Turner as leading lady for C. W. Couldock.

—Elsie Barnes has arrived in the city from a Southern trip much improved in health.

—Richard Foote is preparing The Serpent and the Dove for a Thanksgiving "snap."

—It is understood that A. H. Forrest, Rhea's leading man, is about to leave the company.

—A Night Off, under Arthur Rehan's management, continues to play to good business on tour.

—The Ledger Show Print, of Philadelphia, is prepared to furnish Mikado printing in any quantity.

—It is reported that Ed. Seabrooke's Hobbies company has been forced to disband at Chicago.

—R. E. Cook, of the Henderson (Ky.) Opera House, has just been appointed postmaster of that Bourbon town.

—Mrs. F. M. Burbeck (Nellie Lingard) will leave for Europe on Nov. 21, to be gone most probably until next May.

—I. A. Solomon will represent Ed. Clayburgh's attractions this season. Now let us hear from the attractions!

—Walter Bentley is meeting with success as leading support to George C. Miln, playing Othello, Pythias, Macduff, etc.

—Harry Kennedy and W. H. Brown have changed places as managers respectively of the Clio and White Slave companies.

—Harry Woodbury, comedian and grotesque dancer, is engaged with the Corinne Merrimakers for the rest of the season.

—J. J. Rosenthal, formerly manager of the Fourteenth Street Theatre, has been engaged as advance agent for Minnie Maddern.

—Frank Mayo's Nordeck is playing to average good business on the road. The press notices everywhere are most flattering.

—T. J. Quinn, formerly of the Silver King company, has taken out a company to play Ticket-of-Leave Man, Colleen Bawn, etc,

—Gracie Emmett, with Baker and Farron, proposes to star next season in a something that has been appropriately named What Next?

—Devoy's vegetable grease-paint and drop chalk depots are at 105 West Seventeenth and 157 West Thirty-third streets. Orders will be sent c. o. d.

—Dr. C. L. Humphrey, of 821 Broadway, is very successful in improving the human face by obliterating wrinkles, etc. His method is new and harmless.

—Milton Nobles is playing to good business in the far Northwestern Territories—the route he took last year to avoid the excitements of the Presidential election.

—Louise Balfe opens in Dagmar at the Chicago Academy of Music next monday night. Manager Erlanger writes that business continues good everywhere.

—The eighteenth annual benefit of the Elks in aid of the Charity Fund, is to take place at the Grand Opera House on Thursday afternoon, Nov. 19, at 1:30 P. M.

—George C. Miln has had more trouble with his company over salaries, but has been successful in making another compromise, and dates are being filled here and there.

—Josh E. Ogden is once more attending to Buffalo Bill's interests. The company opens in Philadelphia next week, but Mr. Cody himself does not join it until January.

—The World's Historical Carnival Company furnishes costumes by the hundreds for skating-rinks, street parades, masquerade balls, etc. Eaves, the costumer, is at the head of it.

—Alfred Thompson is designing the costumes for Balfe's Enchantress, which is to be brought out by the Alfa Norman Opera company sometime in the beginning of the new year.

—Mme. Latour, of 2146 Lexington avenue, is one of New York's favorite purveyors in cosmetiques. She has a large clientele among the ladies, and makes a specialty of the form and face.

—Thomas O. and Elvie Seabrooke leave Barney McAuley's company on Nov. 14, and will be at liberty. Business has been so bad with McAuley that he cannot pay salaries as per contract.

—Harry Brown has been offered the principal comedy-part in the new opera, The Little Tycoon, to be brought out by George C. Brotherton at the New Temple Theatre, Philadelphia, on Jan. 11.

—Evelyn Green, a young lady with considerable vocal talent, and who is studying under the direction of Max Maretzek, has been engaged to take a leading part in a comic opera soon to be produced in the city.

—The week of Dec. 7 and half-week of Dec. 14 are open at the Court Street Theatre, Buffalo. The house is now under the managerial wing of Jacobs and Proctor. J. Jay Brady remains as local representative.

—Charles L. Stephenson and Kyrle Bellew have removed from the St. James Hotel to the Colonnade. The proximity of the latter to the Astor Library was one of the principal reasons for Mr. Stephenson's selection.

—Instead of opening in Providence to-night, as had been announced, John Stetson's road Mikado company, which has been organized for New England and the Canadas, opened its season on Tuesday evening in Lynn, Mass.

—The two large dogs that were secured to take part in Mme. Modjeska's production of Princess Zillah have proven so troublesome that Manager Frohman has sent them back to his country-seat, Stamford, Conn., for a good long rest.

—Marc Klaw has the distinction of being the only manager who holds an indefinite contract as to time with his star, the paper drawn up between himself and Effie Ellsler being to the effect that he can manage her as long as he pleases.

—The Eden Musee, connected with the Temple Theatre, Philadelphia, is rapidly approaching completion, and when opened will add greatly to the attractiveness of the house. By the way, the Temple is rapidly finding its way to popular favor.

—Dan Sully writes to A. McFarland, proprietor of the Hudson House, Lockport, N. Y.: "Allow me to say voluntarily that your house is the very best for its rates. Myself and company received at your hands more kind attention than at any other hotel this season."

—The sale of seats for the first performance of Amorita at the Casino began last Thursday, and by 11 o'clock every seat in the house was sold. This did not stop the demand, however, and before the close of the day all the best seats for the entire first week had been disposed of.

—Charles L. Stephenson left on Monday for Washington to rehearse a one-act comedy he had written for the Rosina Vokes company, with the principal part for the star. Mr. Stephenson leaves for England most probably on Nov. 18, returning in February in time for the production of his new play at Wallack's.

—Oliver Byron has found in The Inside Track a strong addition to his repertoire. It jumps at once into success wherever it is presented. Mr. Byron is particularly well suited in the leading role, which is magnetic to a degree, and gives the actor scope for comedy, pathos and heroics. In this role Mr. Byron does the best acting of his stage career, and he is very fortunate in securing so strong a play to supplement his other successes. From the business that The Inside Track is now doing, it is not likely that Mr Byron will be called upon to present any other play this season.

—Two very handsome lithographs of The Mikado have been executed for John Stetson by the Strobridge Lithograph Company, and are now on exhibition in the lobby of the Fifth Avenue Theatre. They are from portraits by a leading Broadway photographer and represent the Mikado and the three little maids.

—A cablegram was received by Messrs. Jefferson and Shewell on Tuesday from J. C. Williamson announcing the first production of Shadows of a Great City in Melbourne on Monday night, with Mrs. J. C. Williamson in the leading female role. Both play and actress are reported to have made a decided hit.

—Messrs. Dillon and Stedman have bought Our Boarding House outright from Robson and Crane. They also control the only authorized production of Esmeralda. The latter is now playing to a fine business on the road, and there are a few open weeks for first-class theatres. Both plays are being booked for season of '86-'87.

—Jennie Kimball has a few open weeks for the Corinne Merrimakers. This is one of the most successful and popular comic opera companies on the road. It is costumed elegantly, and now makes The Mikado the feature of its repertoire, with Little Corinne as the tiniest and most cunning Yum-Yum on the stage. Miss Kimball is flooded with applications for dates.

—Charles Cathcart, stage manager of the Princess' Theatre, London, arrived on Monday by the *Aurania*. Mr. Cathcart is the gentleman who put on The Silver King at Wallack's, The Romany Rye at Booth's Theatre and The Lights o' London at the Union Square, and it is the object of his present visit to put Hoodman Blind on at Wallack's. As soon as the drama is running smoothly Mr. Cathcart will return to England.

—The friends of W. J. Ferguson, who left the cast of Anselma, at the People's Theatre, last Saturday night, to go on his starring tour, gave him a little surprise that will make him remember the occasion for some time to come. On the evening in question, at that part of one of the latter acts where Basil pulls the door-knob of the room in the madhouse and receives a very thin stream of water in the face, he was deluged from head to foot from an inch hose.

—Charles L. Andrews has purchased from Eugene Tompkins all the costumes of the Boston Theatre, which he will use for the first time in the forthcoming production of Michael Strogoff at the Academy of Music, Philadelphia, next Monday evening. There were about 600 dresses in all. It is the intention of Mr. Andrews to introduce specialty ballets into his play instead of the stereotyped dancing, and in future he will give "The Policeman's Chorus" from The Pirates of Penzance, "Three Little Maids" from The Mikado, by skipping rope dancers, "The Kalamazoo Musketeers," with Susie Summerfield as the leader, and a new ballet pantomime entitled Italy's Heroes.

GRAHAM J.

HENDERSON.

AS

PITTACUS GREEN.

A FEW PRESS OPINIONS:

Graham J. Henderson made an admirable Pittacus Green, and throughout the play mirth and melancholy were so closely allied that sympathetic tears welling from saddened hearts would drop into mouths stretched wide with laughter.—*Fargo Daily Republican.*

The character of the evening, without doubt, was that extremely eccentric individual, Pittacus Green, Esq., whose utterance of those hundred and one funny things never thought of in the philosophy of the ordinary mortal in search of fun, made up one of the most notable and enlivening features of the play. Mr. Henderson, in that role, gave an ideal personation of the character, being a wonder of ease and grace. It was difficult to say which raised the most merriment, his witty remarks, comically polite manners, or the apparent seriousness of his love-making.—*Winnipeg Times.*

Mr. Henderson was the life of the performance as Pittacus, a character which he acted very cleverly.—*Winnipeg Sun.*

Graham Henderson's Pittacus Green is the sunshine of the play and he won approval from his utterance of the first words of his part.—*Reading (Pa.)* ——.

Graham J. Henderson, a very clever light comedian, gave an excellent representation of the part of Estabrook.—*Fort Wayne Gazette.*

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ROVINCIAL.

BOSTON.

The second week of Judic emphasised what was made apparent before—that the higher the grade of work she was called upon to do the greater was her success. The most brilliant night of the week, to be sure, as far as audiences went, was on Tuesday, when La Mascotte was given; and yet, from the artistic standpoint, the success was less than on either of the other evenings. But music can be understood in any language, and this comic opera is so well known here that none of its subtle points were in danger of being missed while people followed the libretto. Probably there is only one main reason why Anna Judic did not make as great a financial success here as did Sarah Bernhardt. She is not as well known. The papers have not been filled with her. She is just as much the Queen of Comedy as the other is the Queen of Tragedy. And then Boston audiences are peculiar in another thing. Among the people who patronized Bernhardt there is a large admixture of Puritan blood, which suffers its possessors to appreciate the severe in art to a certain degree, but which denies them entrance to the realm of comedy if farce or laugh-provoking situations are prominent features. This is always manifest at every theatre in Boston, save the Museum, where it makes no difference what the play is, a large proportion of the patrons of the house being composed of that class who "never go to the theatre, though they go to the Museum once in a while." Lili was given as the first performance of the week. Judic showed her wonderful versatility in assuming the characters of a raw country girl in the first act, as a decidedly indiscreet matron in the second, and as a grandmother and granddaughter alternately in the third, appearing in the latter characters within a few moments of each other, and enacting her roles in each case perfectly. The acting of Mezière in this play was every bit as artistic as Judic herself. La Mascotte was given a splendid presentation on Tuesday evening, and Judic's Bettina was in some things the best ever seen in Boston. Certainly the "gobble song" was never before given so beautifully. It was the refinement of art. I liked especially also the Fiametta of Mlle. Raymond. Mezière has been seen here before in Lorenzo. He and M. Germain made the reading of the letter and book on Mascottes very funny. The audience was convulsed, when Mezière was trying to reach a high note to hear Judic suggest that he get a ladder. So American actors are not the only ones that guy. Divorçons was given Wednesday and gave Judic her finest chance of the week, inasmuch as it showed how much more at home she is in the realms of high comedy than in lower grades. The contrast was great between Tuesday and Wednesday. The play in an English garb was given a couple of seasons ago by Alice Dunning Lingard at the Park Theatre, so it was not entirely new to Boston audiences. Judic as Cyprienne was truly the Queen of Comedy. Her laugh in nothing else is more truly tickling. Mezière's Des Prunelle was equally great in the legitimate line. La Cosaque was given Thursday. In both singing and acting herein Judic was superb. La Mascotte was repeated on Friday evening (her benefit) and Saturday afternoon, and La Femme à Papa for the farewell Saturday night. The season has been a great success artistically, and must have been a success financially, though not so great a one as it deserved to be.

Lotta appeared as The Little Detective during the week at the Globe Theatre, excepting on Wednesday afternoon, when Musette was given. The old plays were given in the old lively way, with the old enthusiasm of large audiences.

Evans and Hoey appeared during the week in A Parlor Match at the Park Theatre to crowded houses.

Stradella closed its last week at the Bijou.

The Magistrate which has had a highly successful run of three weeks at the Boston Museum, closed on Saturday night, though it will probably be revived again in December.

The Rentz-Santley Novelty and Comic-Burlesque co. (awfully glad it isn't a serious burlesque co.) crowded the house at every performance during the week at the Howard Athenæum; and the same may be said of Frederic Bock and his "powerful dramatic co." in The Power of Money at the Windsor. People were turned away every night from both theatres. This is a very cruel world.

The World's Museum is attracting large crowds constantly, not only by its curiosities in the museum proper, but by its specialty features on the stage.

New Theatre: A large number of invited guests were present at the Hollis Street Theatre Sunday night to view the new play-house, and quaff champagne to its success. Journalists, theatre attaches and others, to the number of forty or fifty people, were present. The curtain and act drop were shown, and some of the scenery for The Mikado. The curtain is richly embroidered, and the act-drop is an interesting composition of Lake Como. After these were shown the company adjourned to the property-room and did ample justice to champagne, oysters and other creature comforts, after which brief speeches were made by Manager Isaac B. Rich, owner Peter Brigham, architect John R. Hall, and others. Then the company adjourned to the house and listened to songs by Joseph L. White and William Harris, recitations by Walter Reynolds, and piano selections by Edward E. Rice. Florence Bate made a great hit in her vocal selections at the Sunday evening concert at Music Hall. James A. Gilbert also made a success.

Resume: Lotta is at the Adams House. So is Rosa Cooke of The Mikado co.—M. Milland, one of the authors of La Cosaque, occupied the manager's box at the Boston Theatre when Judic appeared in the piece.—It is stated that the new dresses for The Mikado at the Hollis Street Theatre cost $3,500. Those who have seen them pronounce them even prettier than those imported for the Fifth Avenue production.

PHILADELPHIA

The past week has shown a marked improvement in business, almost every house having received its share of the increase.

At the Chestnut Street Theatre Clio has been the attraction. Judged from either a literary or artistic point of view, very little praise can be bestowed on this work. Almost its only merits are found in the scenic and spectacular effects, and even these are sometimes disappointing; and it really does not seem worth while to speak of its faults. Yet I am compelled to say Clio is a great popular success here. The people like it and have crowded the house. It opened to good business, and the receipts have steadily increased until the culmination was reached on Saturday night, when every seat was filled, every foot of standing-room occupied, crowds turned from the door, and the receipts amounted to $2,124. The cast, which has undergone many changes since the season opened, is in the main satisfactory, but as very little is required of the principals, it would be scarcely complimentary to criticise their work, as most of them are competent to shine in better parts. Without attempting criticism, however, it is only fair to say that Harold Fosburg and Thomas M. Burns became great favorites and added greatly to the success of the dramatic part. There is one in the piece who must be mentioned, and she is Mlle. Adele Cornalba, whose dancing deserves all praise. She is altogether charming, the embodiment of grace, full of poetry and of sweet fascination. Clio remains another week. Harrison and Gourlay 16th.

W. E. Sheridan in Louis XI., at the Chestnut Street Opera House, has played to large houses, and won increased fame. His performance of the part is one of the masterpieces of the day. It is thoroughly artistic and depends not upon the slightest trickery. The craftiness, [illegible], selfishness, superstition and cowardice of the French monarch, are all portrayed with equal fidelity, and the transition from one to the other is so easy and natural that the individualism is never disturbed, and we forget the actor in the realism of the creation. Mr. Sheridan's reading and intonation are perfect, and his [illegible] of the part could scarcely be improved. His [illegible] in itself proves him a true artist. It is grand [illegible]. There is here no bid for applause; it [illegible] finishing touch to an exquisite picture, start[illegible] because he dies as men die around [illegible] and as most of us will pass away in some [illegible] the improvement in Mr. Sheridan's [illegible], the faulty enunciation apparent dur[illegible] here, has entirely disappeared, [illegible] the public must be congratulated upon [illegible]. Louise Davenport, as Marie de [illegible] excellent rendition of the part, be[illegible] yet dignified and womanly in her [illegible] her grief as a thing too sacred [illegible] J. Malone, as the Duke de Nemours, rendered excellent support. His beautifully toned voice, his fine reading and his force, expressed or suppressed, as the exigencies of his role required, prove the wisdom of retaining him in the co. His acting is earnest and strong throughout, without at any time being extravagant. The other parts were in fairly good hands, but I must give higher praise than this upon Frances Field, who, as the Dauphin, looked, spoke and acted admirably, and added a strong interest to every scene in which she appeared. Her voice peculiarly fits her for such a part. This week, Judic; 16th, Salvini.

Annie Pixley has again scored a success at the Walnut Street Theatre. Eily, her new play, is well constructed, and is pleasing in dialogue, but does not seem destined for a long life. I confess that as a rule I am not very fond of Irish plays, although I acknowledge exceptions, and in this case I see no especial reason why Mr. Marsden should have laid his scene in Ireland. There is no localism about it, and surely it was not Miss Pixley's desire to clothe herself with a nationality that only proves a misfit. The Irish dialect offers less difficulties than any other, but it certainly is not remarkable for its beauty. I remember that General Scott lost the Presidency of this nation because of some fine balderdash about the "rich Irish brogue," and I am not going to lose my hope of salvation by praising the same. But of course Miss Pixley was charming as usual and we are always glad to see her and hear her, no matter what she has to do or say. Harry Meredith, as Fermoy O'Neil, was a very manly swain, who impressed you with the fact that he was the proper sort of a man for a woman to pin her faith to, and to defend her against all evils. The dialect handicapped him somewhat, and when he suggested to Eily to run away with him to this land of the free, he seemed to lack the full measure of happiness, realizing doubtless that he would lose his picturesqueness, and cut but a sorry figure keeping a barrel shop or carrying a hod. All of the cast are entitled to praise. W. J. Scanlan follows; 16th, Minnie Maddern.

At the Temple Theatre, Her atonement has attracted the largest audiences of the season. The cast is too large to speak of in detail, but among those whose performance deserves favorable mention, Eleanor Moretti (Martha West), C. W. Stokes (Inspector Doolittle) and M. J. Gallagher, whose performance of the policeman's part was very clever and entertaining. The scheme of offering a handsome silk flag and guidons as prizes for the best drilling upon the stage by local military organizations was a very shrewd one, adding much to the attractiveness of the piece and many dollars to the treasury. Company B Battalion of State Fencibles, Captain J. Wesbychew, carried off both prizes. On Saturday night Mr. Chapman, resplendent in an evening suit, presented the trophies in a brief speech. Speak to him about it. Charles Gayler's new play, The Bohemian, this week; 16th, W. J. Ferguson in A Friendly Tip.

M. B. Curtis, as the ever welcome Sam'l of Posen, has drawn well at the Arch Street Theatre. This week, Jeannie Winston with the American Opera co.; 16th, A Bunch of Keys.

The Mikado, at McCaull's Opera House, retains its popularity, and the nightly returns long ago justified the lavish cost of its production. It is still hale and hearty.

The Grand Duchess has proved a winning card at the Arch Street Opera House, and richly deserves its success. I witnessed the performance last week in company with several professional people, and all agreed with me in expressions of praise.

At the Academy of Music the principal attractions for the week were the second Nevada concert, poorly attended; a humorous lecture by Prof. Nathan Sheppard, under the management of the Star Course; the fourth of the series of Friday matinees, and two concerts by Theodore Thomas' orchestra. Fred Warde will appear at this house all this week in Damon and Pythias, under the management of Nixon and Zimmerman. Michael Strogoff 16th.

At the New Central Theatre the Kernell comb. has done an immense business. The La Martine Brothers executed some wonderful acrobatic feats; Senor Juan A. Caicedo proved himself the monarch of the light wire; the Sisters Coulson gave an excellent skipping-rope act, and the Kernell Brothers won as much applause as ever. I agree with the recent expression of your Boston correspondent, concerning the Bryant and Richmond act, and think they would do well to change it. This week, Davene's Allied Attractions; 16th, Buffalo Bill's comb.

The Howard Athenæum Specialty co. has been the attraction at the National Theatre. This is a remarkably strong comb. This week, James O'Neill in Monte Cristo.

At Forepaugh's Theatre Helen Adell has appeared in Moths and attracted the usual audiences that have all this season made glad the hearts of the managers. This week, Cyril Searle's co. in Rose Michel.

Item: At the Eleventh Street Opera House the same bill has continued, with the same success. Mr. Carncross will be solicited to present the burlesque Mikado at a professional matinee.

NEW ORLEANS.

Except at the cheaper places of amusement business was rather light during last week, neither the Academy of Music nor the St. Charles Theatre scoring a financial success. Myra Goodwin, at the Academy of Music, was starred in a play called Sis. Why this name was adapted for the play is a decided conundrum. It is true the character of Blanche, played by Miss Goodwin, is announced as the star of the company; but the character is far from being a stellar role, and is not by any means of sufficient importance to give title to the play. The character of Hickory Hawkins, excellently well played by G. T. Richards, is much more prominent than Sis, and would be a more appropriate name for this Comedy-Drama of Mr. Kidder's. Miss Goodwin is a first-class dancer, and may be an excellent actress; but she will have to choose a better vehicle for the display of her ability than Sis before that judgment can be intelligently pronounced. When her voice becomes more matured she will doubtless be a capital vocalist. She is a remarkably pretty little woman, and is very conscientious in her efforts to please. Hardly had she recovered from a severe attack of dengue fever, caught during her Texas tour, when she appeared here; indeed for several nights the attendance of a physician was necessary behind the scenes. I am pleased to note that she is gradually recovering her strength. John A. Stevens opened 8th.

Burr Oaks which has held the boards at th St. Charles Theatre for the week, is not an artistic success, save in the way of scenic effect. There is no doubt of its being a strongly-marked melodrama, and might possibly in some hands be made very attractive. The company now acting it is not particularly strong, viewed with the patrons of the upper tiers. Annie Barclay as Margie, easily carries the honors. Zoso, the Magic Queen, opened 8th.

The box-office of the Grand Opera House was opened 5th, preparatory to the regular opening of this handsome parlor theatre for the season, 8th. Kidder's romantic drama Niagara, was the first attraction offered.

Gilday's Collars and Cuffs co. has been doing a handsome business at Faranta's, and the attendance at Robinson's Dime Museum has been as large as usual.

S. H. Barrett, general manager of Barrett's Circus, has been in town during the week preparing for the coming of his show, 13th. Robert Stickney, the great rider, is prominent among the features.

Captain Lowden's up town theatre is rapidly nearing completion. It is to be covered with corrugated iron, and will be known as The Avenue Theatre.

Arrangements for the season of French comedy and opera at the French Opera House, are about completed.

The large building erected for the pictorial exhibition of the Last Sortie and Battle of Paris, has been completed, and the doors were opened to the public 5th.

CHICAGO.

A Prisoner for Life, at the Opera House, proved to be an old-fashioned melodrama without anything to commend it to public favor except a badly executed avalanche scene. The houses have been small throughout the week. J. B. Studley failed to meet the approval of the people in the title role. This week Kate Castleton in Crazy Patch; Judic, 16th.

The Ivy Leaf drew fair-sized audiences to Hooley's. It is an excellent Irish comedy-drama of the sort that Joseph Murphy has made popular. J. B. Sullivan made much out of a rollicking Irish lad such as was never known outside of such plays. This week Effie Ellsler as Bessie Barton in Woman against Woman; Joseph Murphy in Kerry Gow, 15th.

The Thalia Opera co. closed an unprofitable engagement at the Grand of two weeks' duration. The second week was not up to expectations, and it is doubtful if this excellent organization will venture to come here again while so much good opera in English is to be found in other theatres. On Sunday night Ezra Kendall produced A Pair of Kids to a full house, and the piece is likely to prove a success. A good co. has been gotten together. During the week the Boston Ideal Opera co. will give a choice selection of their operas, and their appearance will doubtless be a society event, as usual.

The McCaull Opera co. in Black Hussar has crowded the Columbia and there is no doubt the opera will run the four weeks of the season. All the favorites in the cast are nightly greeted with a half-dozen encores.

Around the World in Eighty Days has proved a drawing card at McVicker's, and it will remain the attraction for another week. Annie Pixley in Eily and M'liss 15th.

Estelle Clayton, a pretty woman and mediocre actress, has met with encouraging success at the Standard in her play of Favette. This week, C. W. Couldock in Willow Copse.

The Wages of Sin, by the Maubury and Overton co., had a prosperous week at the Academy. This week, Joseph Dowling in Nobody's Claim.

A specialty troupe packed the People's, and the dose is likely to be repeated this week with Frances Bishop in Muggs' Landing. Reilly and Wood's Specialty co. 15th.

Press Club: On the night of the 7th the Press Club of this city gave their annual entertainment, and the talents of the most popular members of all the theatrical and operatic attractions in town were enlisted to make up a programme. McCaull lent Marie Jansen, who sang "O'he, Mama;" Mme. Cottrelly, De Wolf Hopper and George Boniface, who sang "Read the Answer in the Stars;" Haverly lent Willis Sweatnam and John McWade; C. H. Goodwin lent Louis de Lange, and others contributed to the entertainment. It was a great success, Central Music Hall being packed. The time was scheduled so exactly that each performer was brought to the hall from the theatre in a carriage at just the right moment and returned in time to go on with the regular performance. "There was not a wait in the whole three hours' programme."

SAN FRANCISCO.

Nov. 3.

Review; The Baldwin Theatre led everything last week in attraction and profit; Carleton Opera co. in Nanon. Manager Hayman gives the receipts at $9,000. The town is talking about the good singing and improved acting of Mr. Carleton, the queenly beauty of Alice Vincent, the interesting Abbe of Joseph M. Greensfelder, the attractive voice and excellent performance of Nanon by Louise Paullin, the capital humor and hit of Charles Drew as Massillac; the pretty Gaston of Josephine Bartlett, the handsome figure and personal charms of Clara Wisdom and the chorus-girls. I desire to pay my little tribute, in that the scenery of Mr. Forest Seabury is fully up to all anticipations of the picturesque.—Robert M. Eberle has proven his fitness to guide the interior interests of the Baldwin successfully. Nanon continues another week, and will be followed by The Mikado, for which Mr. Carleton is preparing a magnificent wardrobe out of the unlimited resources of the Deakin Brothers.—Reed's Minstrels at the Standard received a goodly share of patronage last week, showing a substantial increase of business as compared with the second week last season. —The Rag Baby closes a month's engagement at the Bush with a scarcely perceptible decrease, and a handsome coin accumulation goes out with them from San Francisco.—Young and pretty Blanche Curtisse did nobly at the Grand last week, playing A Strange Love first half, and ending in a revival of Only a Farmer's Daughter.—Brought to Justice, at the California, is decidedly of light merit, but well put on and performed by Mr. Rankin's splendid company. Fair attendance.—Princess Ida is voted one of Gilbert and Sullivan's very lightest operas, but was well attended at the Tivoli all week.

Revival: Macbeth, as revived and presented by the Rankin co. at the California Theatre, attracted so many people last night that many were unable to gain admission, the house was filled with an audience which I dare say was one of the most select, demonstrative, critical and thoroughly appreciative ever assembled there. Following are the parts as assigned to the various members of Mr. Rankin's co.: Malcolm, Joseph Holland; Donalbain, H. Z. Bosworth; Banquo, Frederic de Belleville; Lennox, Frank Wright; Ross, J. J. Wallace; Menteith, C. G. Green; Angus, T. S. Bensell; Caithness, N. H. Kirkland, Fleance, George H. Trader; Siward, J. J. Enright; Doctor, J. Warren DeLano; First Murderer, W. C. Dongan; Second Murderer, Thomas Andrews; Bleeding Officer, Charles J. Bishop; Drunken Porter and First Witch, C. B. Bishop; Second Witch, Mrs. F. M. Bates; Third Witch, Charles G. Ray; Hecate, Trella Foltz; Messenger, Charles Larseneur; Lady Macbeth, Ellie Wilton; Lady Macduff, Mabel Bert, Gentlewoman, Emma Marble. Mr. Rankin as Macbeth, Mr. Harkins as Macduff and Mr. Mordaunt as Duncan completes the cast. To-night and Friday night; Wednesday and Thursday nights and Saturday matinee. Mr. Harkins will play Macbeth, Mr. Rankin, Macduff, and Mr. Mordaunt, Duncan. Saturday and Sunday evenings, Mr. Mordaunt, Macbeth; Mr. Harkins, Macduff, and Mr. Rankin, Duncan. For a first performance of so vast an understanding, with so many innovations of stage mechanism in costuming and mounting the play, it went very well, better than I expected, notwithstanding that high degree of excellence which characterizes every undertaking at the house. Mr. Rankin claims sound authority behind each departure from the traditional Macbeth. There are some, viz.: The armors and costumes are the same as used by Scottish barbarians of 800 years ago; the huge catapult is correctly reproduced. The witches' scene reveals an enormous dragon breathing fire, owls, serpents and bats are emitted with the cauldron fumes. Immense cooking-joints are seen at the banquet, and according to ancient custom the host partakes tastingly of each as a guard against poison. The great battle-scene of the last act introduced over 100 people. Mr. Mazzanovich has doubtless surprised himself in his work upon the scenery, the tableaux drop being especially serviceable in hiding the different shifts. Mr. Sherman's mechanical appliance for lights and shadows gave a cold, weird look to the sudden appearance and gradual dissolution of Banquo. There was a well-trained chorus. Excepting the overture of Raymonde, from Ambrose Thomas, led by Mr. Mullaly, the orchestra of fifty pieces was directed by J. H. Rosewald and Edgar S. Kelley, who wrote the Macbeth music incidental to the entire production. Mr. Kelley's inspiration was the result of a suggestion from Shakespeare, and when his music was given to the public here a few months ago, his awakening brought him to fame.

Other Houses: C. R. Gardiner's co. opened its third week last night at the Grand in Zozo, with his bright little star, Blanche Curtisse, as the Magic Queen. This attraction has been announced very quietly, which likely accounts for the seeming great pleasure that pervaded the large audience. Zozo will run the week out and probably till Mrs. Sharon's debut, 13th.—Salsbury's Troubadours began their season at the Bush Street Theatre last night to a house full of old friends and admirers. Three of a Kind was presented.

Music: Heart and Hand was brought out at the Tivoli last night by the regular co. Large and very well pleased audience. This opera will fill the interim between now and the production of The Three Guardsmen, which is being prepared at considerable outlay upon costumes and scenery, and is expected to make for the Krelling Brothers a handsome profit.—The Castleton Opera co. began the second week of Nanon at the Baldwin to a delighted audience, with every prospect in view of a good week's business.—The next Beethoven Quintette Club concert will occur Friday, 6th.—I am sorry to learn that Marcus A. Henry has retired from its management.—The sale of season seats for the Emma Nevada concert at the Alcazar, 16th, opens 6th, with De Vivo manager.—W. W. Furst, of Baltimore, accompanied by his wife, Minnie Taylor, has arrived, and will succeed Julius Hinricks as director of the Tivoli orchestra.

Minstrels: Reed's new work, Nan-off, a burlesque of Genee's original, caught popular favor last night at the Standard, and adds another to the many bright things accomplished by "just the plain comedian." The Jackleys, Joe Woods and Will Bray are strong additions to the co.

Variety: A new co. of specialists will make things interesting this week at the Wigwam.—The Vienna Gardens grow in popularity, and A. Seigrist grows happier in consequence.

Miscellaneous: At Woodward's Gardens in a mounted sword contest, Duncan C. Ross and Captain E.M. Jennings didn't cut each others heads off, but may as well have done so, each having almost battered the other to death.—Trip Through Japan announces but two weeks more, from which I should imagine a hall is secured in New York.—Mr. Deakin wishes me to contradict the report that Jay Rial and Jacob Shattuck have a connection with his organization. The Deakin Brothers are sole owners.

Flotsam: Flora Walsh, who so acceptably filled Miss Leslie's place with The Rag Baby, leaves shortly to accept an engagement with an Eastern manager.—It is published that Dion Boucicault and his new wife did not leave Australia last month, but that Genevieve Ward does come.—It is said that Charles MacGeachy, manager of Mrs. Sharon, has lost three backers, all having been bought off by the ex-Senator, who objects to the debutante using the name of Mrs. William Sharon. —Manager E. D. Price of the California has returned, accompanied by his wife and the Misses Price.—Mr. and Mrs. John Webster, Blanche Curtisse and C. R. Gardiner attended Nanon at the Baldwin Sunday evening.—Grace Hawthorne plays three nights at the Baldwin, opening 30th and will then likely appear at another house.

BALTIMORE.

The advance sale for the Booth engagement at the Academy of Music is quite large, and the season will no doubt be a brilliant one. On Monday night he was greeted enthusiastically by a large audience, and one which was composed in large part of the representative people of the city. Richelieu is one of the great tragedian's best characterizations, and is quite familiar to theatre-goers here, but the performance was doubly enjoyable on this occasion from the fact that the support given him by the Boston Museum co. was excellent, far above any co. which has ever supported Mr. Booth here. The stage appointments, too, were good, and there was great attention given even to the smallest details—a fact which adds greatly to the success of a performance. During the week Mr. Booth will appear in Othello, Hamlet, Fool's Revenge, Macbeth, Don Cæsar de Bazan, The Iron Chest. The repertoire for next week includes King Lear, The Apostate, Ruy Blas and New Way to Pay Old Debts.

Joseph Jefferson, in Rip and Cricket on the Hearth drew large audiences to the Holliday Street Theatre last week. His name announced is sufficient to fill the house. One sees in his audiences faces that seldom go to the theatre except when he comes here. His performance of Rip and Caleb Plummer are too well known to admit of any comment. His co. was very good. Fantasma opened to a good house on Monday night and ran very smoothly for an opening night when one considers the intricate scenery and mechanical effects. Next week Devil's Auction.

At Ford's Opera House Rosina Vokes and her English co. filled in a good week. The plays were given with admirable neatness and finish, and this was especially true of In Honor Bound, which is one of the most charming little comedies given here in a long time. Mr. and Mrs. George S. Knight in Over the Garden Wall began a week's engagement on Monday night, Next, A Rag Baby.

Hallen and Hart's Ideals are the current attraction at the Monumental Theatre, and are giving a good variety programme to a good attendance. Their performance concludes with a very fair burlesque on The Mikado. Next week, W. M. Davene's New Enterprise.

At the Front Street Theatre the Jesse James comb. is filling the house with large audiences, smoke and flame. Next, Dominick Murray in Escaped from Sing Sing.

The rush still continues at Harris' Masonic Temple Museum, and this week started well at the Monday matinee with J. Holmes Grover and Liza Weber as the attraction. Next week, Wilber Opera co. in The Mikado.

By the Bye: Jack Sheppard, Fulton and Itzel's new opera, will be produced at the Acad my of Music during Thanksgiving week for the benefit of the Order of the Oriole.—The third annual benefit of the Journalist's Club will take place at Ford's Opera House 23d.

CINCINNATI.

Gillette's version of The Private Secretary apparently finds considerable favor with Cincinnati amusement frequenters, and as a consequence, the attendance throughout the engagement, which terminated 7th at Heuck's, was satisfactory to both managements. As the attenuated victim of a series of misunderstandings, Gillette is evidently at home.—The co. has been changed in several respects since previous visit. Mrs. Selden Irwin, who has replaced Fanny Addison in the role of Miss Ashford, was well received. The support included M. A. Kennedy, Frank Tannehill, Jr., H. A. Moray and Herbert Ayling—all thorough artists. This week Siberia, followed 15th, by Nat C. Goodwin's Skating Rink; 22d, Annie Pixley.—Mrs. Helen Coleman, who had been announced for a matinee 1st at this house, concluded to postpone her entertainment, owing to the meagre attendance.

The average enlightened American citizen in his pursuit of happiness, etc., does not as a rule build largely on the artistic construction of that intensely modern production styled musical farce-comedy, better known to a profane public as a "skit," and the wisdom of the afore-mentioned party is an evident fact to those who witnessed Hot Water at Havlin's past week. The author probably designed the skit to afford Alice Harrison full opportunity for the introduction of her specialties, and as the little artiste is by long odds the cleverest soubrette on the stage to-day, it goes without saying that with Miss Harrison in the cast the play should make a "go." Her support included Jennie Reiffarth, Charles Dickson, Frank Girard and Helen Sedgwick. This week, The World, followed 15th, by Randolph's Specialty co.; 22d, Dan Sully's Corner Grocery; 29th, Sol Smith Russell in Felix McKusick.

Lawrence Barrett, under the management of Arthur B. Chase, closed a reasonably successful week 7th at the Grand, Julius Cæsar being the final programme. Francesca da Rimini, which was presented during the earlier portion of the week, failed to attract to any marked extent. The absence of Mr. and Mrs. Louis James seriously impairs the effectiveness of the star's support. This week, Robson and Crane's revival of the Comedy of Errors followed, 15th, by Louis Aldrich in In His Power; 22d, Effie Ellsler in Woman Against Woman.

At the People's, Adah Richmond's Burlesque co. closed a fairly successful engagement 8th. The best feature of the week was the excellent work of W. B. Cahill as the High Factotum. This week, the Ellis and Moore Comedy co. in German Luck, followed 15th by Romany Rye.

Between the Acts: Manager Fennessy has made a change in the executive staff of his theatres. William Fennessy, who formerly officiated in the box office at Heuck's, has been promoted to the position of advertising agent for both Heuck's and the People's, while Charlie Zimmermann, who until recently occupied the box office at the People's will succeed Will Fennessy at Heuck's.—Manager John W. Norton, of St. Louis, arrived in the city 7th, and appeared same evening at the Grand, playing Brutus in Barrett's Julius Cæsar. Interviewed during his brief stay by one of the local journals, he speaks very discouragingly of the theatrical outlook at St. Louis, but claims withal it is one degree better than Cincinnati.—Rather than suffer the indignity of arrest, Manager McDonough, of the Siberia comb., refused to permit his party to appear Sunday, 8th at Heuck's.—Rather odd, isn't it, that the once famous firm of Brooks and Dickson should be represented in Cincinnati this week, the ex-partners representing the interests of rival attractions? Yet, such is a fact, as Joseph Brooks is here booming Robson and Crane, while J. B. Dickson is looking after The World. The Law and Order League arrested Alice Harrison, of Hot Water fame, and Arthur Sprague, the Lord Travers of the Hazel Kirke comb., at Harris' for violation of the Sunday law 1st. At the trial 7th, before Justice Lowry, the former was dismissed through inability of the Law and Order people to make out a case, while Mr. Sprague was bound over to the grand jury in the sum of $500, bond to that amount being furnished by E. M. Gotthold of Harris'. Speaking of Harris' reminds me that the management of that house have sensibly concluded to call that resort Harris' Opera House.—At the annual meeting of the Cincinnati Lodge of Elks held last week, Al Thayer of the *Enquirer* was made Exalted Ruler; Fred Meyer, Leading Knight; Harry Block, Lecturing Knight; Robert Strauss, Treasurer, and H. C. Talmadge, Aaron Stern and A. J. Gilligan, Trustees. The new officers were all installed 8th, by Brother Frank Girard, of Alice Harrison's comb.—Dan O'Leary, a very clever gentleman, and formerly manager of the Cincinnati Union Baseball Club, is now doing the advance work for Louise Pomeroy.—It is rumored around town that Harry Lewis' Diamond Broker comb., which has been doing a land-office business in the West, has been called in by Manager Miles.—James Fennessy has captured the advertising privileges of the soon-to-be-dismantled post-office and custom house, and the Fourth street promenader will soon regale himself with gazing at masterpieces in the way of lithographic art.—Sid France, Joe and Annie Burgess and Bob Allen are all billed at Vine Street Opera House for current week.—John Robinson's Circus, which winters here, is now en route for Cincinnati, and Jack Robinson has already put in an appearance.—Robson and Crane's Comedy of Errors has been liberally advertised for current week at the Grand.

BROOKLYN.

Grand Opera House: No Thoroughfare, with Florence as Obenreizer, attracted a large audience on Monday night, and all who went were fully repaid. The scenery by J. De La Harpe, was something notable and creditable to Messrs. Knowles and Morris. Of the play and acting there is nothing but commendation. Dombey and Son was given at the Wednesday matinee with Florence as Captain Cuttle. Next week the Dalys in Vacation.

Brooklyn Theatre: Mrs Henry Ward Beecher occupied a box on Monday night to see Joseph Jefferson as Caleb Plummer and Mr. Golightly, and enjoyed the play as well as the goodly audience. He was inimitable as ever and his co. excellently supported him. All were equally good and all were recalled. Rip Van Winkle is billed for Saturday matinee and evening. Some additions have been made to the scenery of the theatre, and it showed up well Monday night. Lotta appears next week.

Park Theatre: Daniel Frohman's co. presented May Blossom at the Park this week and made the ladies happy. Georgia Cayvan is taking Effie Elsler's place in the hearts of Brooklyn ladies. Ben Maginley was good as ever. The scenery looked fresh. Forrest Robinson made a good lover. Next week Aimee renews last season's successes in Divorcons and Mam'zelle.

Criterion: A crowded house greeted the presentation of Dark Days by the Theatre Royal Haymarket co. The play is excellent in plot, dialogue and situation, while the scenery is superb; but the ladies of the co. are not equal to the male members. They seem to lack refinement, and their voices are not in any case so soft as desired. That the play will succeed, however, is hardly to be doubted because of the setting and plot. The cast is as follows:

Dr. Basil North..........Felix Pitt
Sir Mervyn Ferrand, Bart..........Walter Speakman
William Evans..........F. Grace
Hon. Percy Pentland..........F. Perry
Reggie Morton, } ....C. Deacon
Charlie Punter, } Sir Mervyn's friends F. Haught'n
Edward Sleight, } ....G. Faber
The Judge..........G. Yates
Mr. Adams, Counsel for Defence..........W. Vincent
Mr. Gilling, Counsel for Prosecution..........C. A. Smiley
Dalton..........E. W. Thomas
Mrs. North..........Miss H. Clifton
Drummond..........Miss Armstrong
Miss Ethel Bratowine..........Miss Carbury
Philippa La Farge..........Emily Sheridan

Tips: H. D. Wilson, of the Brooklyn Theatre, proposes a novelty for Wednesday afternoon which ought to succeed. Remembering that Brooklyn leads the cities of the Union in amateur theatricals, he has arranged a series of lectures on the stage and acting to be given by such men and women as Professor Sargent, Dean of the New York School of Acting; Lysander and Alfred R. Thompson, David Belasco, Frank Millet, F. F. Mackay, Miss Brace, of Vassar; Kate Field, who will practically illustrate their subjects. The course begins on Wednesday the 18th, and will be in a sense experimental.—Madame Janish and William Gillette are each to present new plays at the Criterion during the season.—By a newly patented arrangement a key-board operates to put out one or all the lights at the Criterion.—Florence is one of the personal favorites of Brooklynites, and is a regular guest at the Brooklyn Club during his engagement at the Grand.—Hyde and Behman take a new departure this week and present Dominick Murray in Escaped from Sing Sing.—Next week Billy Barry will present something new that will beat Fun on the Bristol or Muldoon's Picnic.—Queena is now enjoying the honor of presentation at the Standard Museum with Ethel Tucker as the star.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): A Moral Crime, with Marie Prescott and Joseph Haworth assuming the leading roles, is having a successful run this week. Her Atonement next week.

Lee Avenue Academy of Music (C. L. Woglom, manager): L. R. Sherwell's powerful melodrama, Shadows of a Great City, is drawing large crowds. Second visit. Parlor Match next week.

CLEVELAND.

Popular, fun-making Nat Goodwin in The Skating Rink, the poorest play and with the poorest co. he has ever had on the road, played a successful three days' engagement at the Opera House, followed 5th, 6th and 7th by Robson and Crane in Comedy of Errors, with magnificent scenery, historically correct appointments and a strong co. Next week, T. W. Keene.

Hoyt's new farcical comedy, A Tin Soldier, ran well at the Academy all week, notwithstanding bad weather. Next week, Sully's Corner Grocery.

People's Theatre: Leonzo Brothers comb. This week, Allison and Felch's Comedy co.

At the Cleveland Theatre Daniel Bandmann, with poor co., played to poor business.

Drift: Sale of seats for Keene engagement good.—Sully's Corner Grocery will doubtless have a big trade here.—New Music Hall opens 9th for four nights with Kellogg, Nevada, Thursby, Fursch-Madi and local talent. Seating capacity, 5,000. Sale of seats indicates success.—Ella Wesner will follow Dan Sully at the Academy.—Lou Weed, in advance of Baker and Farron, is here.—J. B. Curran of this city is a member of the Keene co.—Robson and Crane have booked return engagement at the Opera House.—After Dark follows Lester and Allen at the Cleveland.—Frank Mayo appears at the Opera House week of 16th.

ALABAMA.

MOBILE.

Mobile Theatre (Jake Tannenbaum, manager): Burr Oaks, Oct. 30 and 31, to light houses. Ford's Mikado co. appeared to the largest audiences of the season 2d and 3d. The opera was well mounted and received much applause. The finest spectacular representation that we have seen here in years was given by the Zozo co. 5th to 7th.

BIRMINGHAM.

O'Brien's Opera House (F. P. O'Brien, manager): Zozo, the Magic Queen, was very favorably received 2d and 3d. The scenic effects were very attractive and novel.

TALLADEGA.

Enterprise (Huston and Savory, managers): Adelaide Moore in As You Like It, 2d, to a large and appreciative audience. Miss Moore is a splendid actress and has first-class support. The new managers have had the hall newly equipped and are booking some good attractions.

ARKANSAS.

LITTLE ROCK.

Grand Opera House (J. E. Riley, manager): Wallick's Bandit King, 2d; large business. Performance gave general satisfaction. Edwin Thorne's Black Flag co. appeared 3d to a small but highly-pleased audience. Appeared again 5th, but weather kept down the attendance.

Arena: Doris' Circus came 4th to good business. As usual, bad weather. Poor show.

COLORADO.

DENVER.

Most of week of 2d was vacant at the Academy. Beginning Monday, 9th, Jacques Kruger's Skating-Rink co. will hold forth a week, with good prospects. Janauschek follows 16th, and will give a change of bill every night. The Grau Opera co. week of 23d; Downing's Tally-Ho, 30th.

Small Talk: Mrs. W. B. Daniels (Donna Madixza) is about to open a class in elocution. She has abandoned the stage.—Joseph Everett, the veteran and much respected doorkeeper at the Tabor, has retired.—Haverly's Minstrels have added some new business to their attractive programme, and the receipts for their coming engagement will undoubtedly be large.—The three concerts given by the Schubert Quartette were fairly well patronized. Programme excellently rendered.—Kelley and Mason encountered a cold mountain breeze when they struck the town. Theirs must have been the smallest business of the season at the Tabor. I do hope they met with some success on the circuit, as they are clever people.—Salvini has a date in February at the Tabor.—It will not be long before Nanon will be produced here.—Good business awaits Thompson's Mikado co.—It is said that the Arion Bell-Ringers are about to retire for a week.

COLORADO SPRINGS.

Opera House (S. N. Nye, manager): Oct. 31, Joseph Murphy, in Kerry Gow, gave entire satisfaction to a crowded house. Haverly's Minstrels, 2d, gave a weak show to a packed house. The Cragg Family was the redeeming feature.

CONNECTICUT.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): Harry Chanfrau presented Kit, The Arkansaw Traveller before fair-sized audiences 2d and 3d. He was well received and gave a satisfactory performance. Michael Strogoff filled out the week to good business. Cecile Rush and Ida Waterman were especially effective in their roles and the ballet seemed to please.

Carll's Opera House (P. R. Carll, manager): A Moral Crime was seen by small houses 2d and 3d. The play will never be a pronounced success. Its story is for the fireside, not for the footlight. Joseph Howarth and Marie Prescott acted superbly. Lillian Russell in Polly drew a fair house 4th. Col. Mapleson brought his entire company from New York and presented Carmen 5th. As prices were $2.50 for best seats, the parquet looked weak, comparatively speaking. Hauk, Ravelli, Del Puente and Dotti were pleasantly received and encores were numerous. A Brave Woman concluded the week 6th and 7th. Business was very poor. No matinee performance was given, and the actors, including Miss Von Leer and Mr. Hardie, were the guests of Manager Wall at the Strogoff performance Saturday afternoon. In Spite of All 13th, 14th.

Bunnell's Museum: According to the management, Dominick Murray's receipts last week were $4,000. Escaped from Sing Sing was the play. Next week, Stranglers of Paris.

Items: Mrs. Eleanor Baynes Payne, known professionally as Maude Beverly, and Charles Nason, Jr., professionally known as Frank Lester; were married in this city last week.—The reason why Aimee did not present Divorcons as advertised last week is said to be owing to the fact that one of the actors had failed to commit his part to memory.—The play which Harrison and Gourlay are presenting under the name of From the Frying Pan into the Fire is nothing more nor less than an adaptation by Mr. Harrison of Kindred Souls, a farcical comedy now running in England.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager) Michael Strogoff 2d, 3d; Minnie Maddern 12th; Rose Coghlan 13th.

Allyn Hall: King Hedley's co. presented After Dark 5th, 6th and 7th to good sized audiences. Musical Dale of this city who is with the company, was warmly greeted by his numerous friends here.

American Theatre: Business has been rather light. The bill was variety, and not as good as usually given here. The management of this house have decided to play no more combinations.

Say! Frank Carlyle, of Lotta's co., spent Sunday at his home here.—There is a strong movement on foot for the erection of a new Opera House. It is said several capitalists are interested, and the project is likely to develop into more than an idle rumor. It is doubtful if there is room for two first-class opera houses. However, the new house would have the call. —Hartford Lodge of Elks held its annual election of officers 6th. G. A. Reynolds, of the Southern N. E. Amusement Bureau, was elected Exalted Ruler. After the meeting a banquet served by the stewards was enjoyed by the members until a late hour. This Lodge is in a very prosperous condition, owns its own lodge-room, elegantly fitted up, and numbers over 150 members.

BRIDGEPORT.

Hawes' Opera House (E. V. Hawes, manager): A Moral Crime 4th, to a thin house. Marie Prescott and Joseph Haworth were supported by a strong co., and notwithstanding the depressing effects of a wretched audience in point of numbers paid the closest attention to details through the entire play and gained the approbation of all. It was one of the best plays presented here this season and should have been rewarded by a crowded house. Henry Chanfrau in Kit 7th. The young actor made a decided hit. Odell Williams and Joseph Mitchell made plenty of fun for the boys Good house.

WATERBURY.

People's Theatre (Jean Jacques, manager): Bennett Matlack, supported by Stella Rees and co., week of 2d, producing A Celebrated Case, Damon and Pythias and Hamlet. Damon and Pythas met with the most favor, at the last performance the house being completely filled.

DELAWARE.

WILMINGTON.

Grand Opera House (J. K. Baylis, manager): Last week the Wilbur Opera co. appeared in Little Duke, Mikado, Girofle-Girofla and the Mascotte. First two nights good houses, but the performances were so poor that the attendance dwindled down the last few nights. This troupe is not, however, without its good

features. Louise Eissing and Cora Ferris do very good work.

DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's Opera House (John W. Albaugh, manager): The houses were small last week in spite of the excellent acting in May Blossom. But then everybody has seen the play several times, and would like to see the charming Miss Cayvan in some other role. This week, Devil's Auction; Fantasma, 16th.

New National (W. H. Rapley, manager): The houses were very good last week, closing Saturday night to standing-room only, when Dombey and Son was presented. The other plays were The Mighty Dollar and Our Governor. This week Hoyt's Rag Baby; next week, Shadows of a Great City.

Ford's Opera House: (John T. Ford, manager): Daly's Vacation to fair business last week. This week, Rosina Vokes in The Tinted Venus, In Honor Bound, The Parvenu and Milliner's Bill. Called Back next.

Herzog's: This week, Henry Chanfrau in Kit. Next week Stranglers of Paris.

Barton and Logan's: This week, Pavements of Paris.

Items: A large and fashionable house greet Emma Nevada, who did not do herself justice, being obliged to sing too high on account of a badly pitched piano. Mr. and Mrs. Florence, as usual, received much social attention last week.—Mrs. Hallet Kilbourn gave a handsome lunch in Mrs. Florence's honor last Friday. They heard another play read last week which promises to "do." Mrs. Florence wore two especially beautiful dresses last week—a magnificent royal purple velvet, and a steely brocade with a good deal of dull steel, beaded lace about it. The ladies went into raptures over them.—Minnie Radcliffe renewed the pleasant impression made last season. She received a good deal of applause as Florence Dombey.—Harry Rapley did not marry on the 11th of last month, as I told you he was going to do. The happy event takes place on the 11th of this month. The bridal tour will be postponed until next Summer, Manager Rapley being too busy to leave until then.—Georgia Cayvan was looking very bright and well. Her dressing-room at the theatre and rooms at the Arlington were fragrant with frequent offerings of roses from admiring friends.—Mrs. Annie Louise Powell will sing in her native Washington with the Thomas Orchestra. Maud Powell, daughter of the superintendent of public schools (no relation of the first named lady) will make her debut as a violinist at the Thomas Philharmonic Concert in New York next Saturday night. I have not heard her, but hear she is very clever.—Mrs. A. V. Chappell, another of our Washington singers, appeared at the Eddy Organ Recital in Baltimore on the 5th. Her lovely voice and fine execution won for her much praise.

FLORIDA.

PENSACOLA.

Pensacola Opera House (R. F. McConnell, proprietor): This elegant place of amusement has been put in apple-pie order for the season, and the prospects are very good. Ford's Mikado co. opened the season 2d with a good house. Acting fair, but music and orchestra miserable. Zozo; or, The Magic Queen, played 4th to a big house, and the audience were carried away in enthusiasm. The ladies and children, who were there in numbers, were especially well pleased.

GEORGIA.

ATHENS.

Deupree Opera House (H. L. Crawford, manager): 'Forty-nine, with Blanche Vaughn as the Stellar attraction, drew a moderate audience 3d.

Arena: By odds the best circus performance seen in Athens for years was given by W. W. Cole, 3d.

AUGUSTA.

New Masonic Theatre (S. H. Cohen, manager): Louden McCormack in '49, 2d. Miserable business and deservedly so. Milan Opera co., 4th and 5th, in Lucia and Norma respectively. Business possibly remunerative. Deserves better. Patti Rosa in Zip, 12th.

ROME.

Nevin's Opera House (J. G. Yeiser, manager): Adelaide Moore 3d and 4th in As You Like It and Romeo and Juliet, to fair business. Performances satisfactory.

ATLANTA.

DeGive's Opera House (L. DeGive, proprietor): Lizzie Evans, supported by a fair co., to only moderate business 2d and 3d, with matinee. Milan Opera co. opened 5th for three nights and matinee, presenting Il Trovatore. Traviata, Norma and La Sonnambula followed. Good houses.

ILLINOIS.

ENGLEWOOD.

Lanyon's Opera House (J. B. Lanyon, Manager): This house was opened Sept. 1. It is one of the finest houses (outside of Chicago) in the State. It has 1,000 opera chairs, ten full sets of scenery, stage, twenty-five feet opening by thirty feet deep; proscenium twenty-two feet high, flats sixteen feet high, and height to rigging loft twenty-four feet.

GALESBURG.

Opera House (N. Brechwald, manager): George C. Miln's co. gave an excellent rendition of Hamlet to a good house 4th. Mr. Miln is a strong card here.

PEORIA.

Grand (Lem. H. Wiley, manager): The Thompson Opera co. in The Mikado to good houses 6th and 7th. The co. gave the best of satisfaction. On the 19th, 20th and 21st the Emma Abbott Grand Opera co. As this is one of Emma's numerous homes, for she spent most of her childhood days here (fact!), the people will give her a right hearty welcome.

INDIANA.

FORT WAYNE.

Masonic Temple (J. H. Simonson, manager): The Thompson Opera co. firmly ingraciated itself into the good graces of Ft. Wayne people by its work in the Beggar Student last year; consequently it was greeted by a host of friends in the latest success, The Mikado, 3d. W. Gillow, who played The Midado, hardly fills the place vacated by C. M. Pyke. Philip Branson's sweet voice was heard to advantage, and A. F. W. MacCollin, without doubt the finest comic opera comedian ever seen here was honored with several recalls. Of the female support Franc D. Hall was a pleasing Yum-Yum, and Carrie Godfrey (Mrs. Thompson) made all that was passable out of the somewhat thankless part of Katisha. To-night (7th) McNish, Johnson and Slavin's minstrels will undoubtedly have a big house. Tin Soldier is booked for 12th and Sol Smith Russell, 21st.

Academy of Music (H. J. Trentman, manager): Sid. C. France has been delighting the gallery gods all week with the sensational dramas, Marked for Life and Jesse James. Business has been very good. Mestayer's Tourists come 14th.

Tips: F. J. Mack's Variety Theatre opens 16th, with a strong co.—Robert Smith, manager of the Hollywood comb., says his co. will start on the road again 16th, traveling through the South

TERRE HAUTE.

Naylor's Opera House (Wilson Naylor, manager). The World played to a crowded house 5th. Dagmar, with Louise Balfe in the title role, drew an immense house 7th.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): Lester and Williams presented A Parlor Match to a good house, 2d. All well entertained. The long expected Mikado made its appearance 5th. The Thompson Opera co. brought it. Delightful performance.

WABASH.

Harter's Opera House (Alfred J. Harter, manager): People's Theatre co. week 2d to good and sometimes crowded houses, Mestayers' Tourists 12th.

LOGANSPORT.

Dolan's New Opera House (William Dolan, manager): Lester and Williams' Parlor Match co. attracted a large audience 4th, and kept them in good humor.

CRAWFORDSVILLE.

Music Hall (Albert S. Miller, manager): Grau's Opera co. in Mikado Oct. 29 to good audience. Receipts, $165. Dan Sully's Corner Grocery 30th; good audience and general satisfaction. Everybody laughing. Rceipts about $160.

STREATOR.

Plumb Opera House (Williams and Croswell, managers): The Gran Opera co. in The Mikado 5th to quite a good house considering the state of the weather. The co. gave a satisfactory rendering of this latest operatic success, although the severe cold from which Katisha was suffering prevented her doing justice to her part.

IOWA.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Ezra F. Kendall opened his season 2d and 3d in A Pair of Kids to fair houses. Joseph Murphy 14th.

CEDAR RAPIDS.

Green's Opera House (Noxon, Albert and Toomey, managers): Gilmore's Band entertained the largest and most cultured audience that ever graced the house, 5th. Louisa Pyk is making a tour with the band, and gave some choice selections. She is the finest vocalist that has ever appeared here. Burr Oaks came in somewhat crippled, 6th. Four of the members left the co. at Cedar Falls, and the author star, David Higgins, was obliged to pick up talent at Waterloo to fill important roles.

Personal: Louise Pyk is the wife of W. B. Newton, general passenger agent of the Anchor Line Steamship Company.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): The Hyers Colored Comedy co. 3d and 4th, and N. Y. 5th. Business fair. C. W. Couldock, 17th.

DUBUQUE.

Opera House (Duncan and Waller, managers): Ezra Kendall appeared in his new comedy, A Pair of Kids, 4th and 5th, to good houses. The audiences were kept in an uproar. He plays here again in December.

KANSAS.

ATCHISON.

Price's Opera House (Will Campbell, manager): Jacques Kruger presented The Skating Rink to a small but very appreciative house, 3d. Came on very short notice.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager). Joseph Murphy in Shaun Rhue, 5th, to standing-room only. The audience was very enthusiastic. The co. is simply perfect in its support of the star.

Grand Opera House (W. H. Rowles, manager): Week of 2d, Bartholomew's Equine Paradox, to light average business, in spite of considerable paper. Nothing on the road has sufficient draft for a week in Topeka. Further handicapped by the fact that another entertainment of the same class had recently preceded it.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Maud Atkinson opened 2d in Fanchon, followed by The French Spy, Pygmalion and Galatea and Satan in Paris. Only fair business. Wilber's co. opens 9th for week. Hazel Kirke was the opening attraction. Prices ten and twenty cents.

LEAVENWORTH.

Grand Opera House (Edward A. Church, manager): Gilmore's Band, 1st; sacred concert; large audience. E. L. Walton in the Diamond Broker, 2d and 3d, to slim business. Support fair. Lilly Clay's Eves presented our Leavenworth Adams with their London opera de camera, so called, or An Adamless Eden. The co. is about the same as that of last season. The performance began with a sort of parlor entertainment, and there were several "mother" and "wait-till-the-clouds-roll-by" songs, which were rather coldly received. Part first concluded with a series of songs of all nations, amid much waving of flags and popular enthusiasm. Then Gertie Keith posed as the Bartholdi Statue. This patriotic exhibition called down a whirlwind of applause—the first encore of the evening. Taken as a whole the "show" was a very tame affair. The jokes were execrable and well suggested the Eden of antiquity.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): The Emma Abbott Opera co.'s engagement was highly successful in every way. The little lady is a great favorite here, and she always brings a good co. The Mikado as given by this organization received proper attention as to costuming and scenic detail, and was well given musically, of course. That the Yum-Yum was a trifle jerky in her waddling walk, occasionally forgetting to "keep it up," as it were, and that the Ko-Ko was funny after the burlesque idea, need not interfere with the commendation of the whole. Traviata, Sonnambula and Norma were the other operas given. Good houses at every performance. Gus Williams in Oh! What a Night! drew fair houses last three nights of the week. His play is very weak, almost silly in fact. Williams is always good. He sings, dances and is an entertainment in himself, and so despite his senseless play his audiences were pleased. It would be an injustice to consider the merits of the co. from the opportunity presented in this play. Nat Goodwin 9th; Lawrence Barrett 10th; Clara Morris 19th.

Masonic Temple Theatre (J. P. Whallen, manager): Charles T. Ellis in German Luck drew large and well-pleased audiences. The comedy served to introduce some very clever people. The action is consistent and the songs, dances, etc., met with deserved applause. Alice Harrison in Hot Water 9th.

Harris' Museum (P. Harris, proprietor): The Tourists does not seem to have lost its hold on the public, judging from the large business. The old-time success was repeated. The co. is a good one—even throughout. Hazel Kirke 9th.

New Grand Theatre (J. P. Whallen, proprietor): Ella Wesner in The Captain, of the Queen's Own, had a fair week. The piece is the veriest trash, but the capable variety people in the cast made it interesting through the introduction of their specialties, Ella Wesner is the foremost woman in the profession in her particular line, and she has full swing in The Captain. Adah Richmond Burlesque co. 9th.

Items. The Grand Central is doing a good variety business.—Marc Klaw is here. Effie Ellsler, his star, will be at the Masonic following Alice Harrison.—Chang, the Chinese giant, is in the city—a very large one-man show.—The Musical Club will shortly give a Member's Soiree, the programme at which will be very attractive. The members will be out in full force and the event will be a notable one.—George Rareshide, with the Adah Richmond co., is a Louisville amateur who gave evidence of superior talent in such parts as Strephon and Sir Joseph Porter at charity performances of Iolanthe and Pinafore given by the Musical Club.—A young society lady, member of a leading church choir, and possessed of a magnificent soprano voice, has received an offer to travel with the Theodore Thomas co. Should she accept a decided addition will be made to professional ranks.—Marc Klaw says Florence Field, of this city, now with Effie Ellsler, is meeting with much favor from press and public.

LEXINGTON.

Opera House (William Warren, manager): Barlow, Wilson and Rankin's Minstrels, 4th; excellent house. Second visit this season. The Banker's Daughter, 14th.

MAINE.

BANGOR.

Opera House (T. A. Owen, manager). Bishop's Minstrel and Museum co. to good houses 5th, 6th and 7th.

Union Hall: Girard and Vokes' Celebrities, 7th, to small but most appreciative audiences.

MASSACHUSETTS.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): The Hardie-Von Leer co. gave A Brave Woman, which was new to us, 2d, to poor business. Storm Beaten, made a good impression when here last season, and the engagement 4th, 5th, drew large houses. Gibson and Ryan in Irish Aristocracy, 6th, gave a good imitation of Barry and Fay, and pleased a fair-sized audience. Aimee, 12th; Streets of New York, 13th, 14th; Roland Reed, 21st.

Casino Theatre: McVicker's Specialty co. gave a good entertainment and drew good houses the past week. Boston Star Vaudeville co. this week.

All sorts: For a manager who does not growl and is satisfied with what he gets, commend me to Charles Burke, of G. and R.'s co. Charles says he learned the art with the Cold Day co. last season. Gibson and Ryan are playing Irish Aristocracy upon a royalty to Barry and Fay. "The play, Cold Day When We Get Left, belongs to me," said Charles Burke to the writer, "and I will get an injunction against any one who produces it."—I am prepared for most anything, but collapsed the other night when a man came up to the office and wanted to pawn a clock. Upon recovery I offered him two seats on the roof, but he insisted upon being stared on the programme. Beginning 9th, Gibson and Ryan are under the management of Jacobs and Proctor for four weeks.

LOWELL.

Music Hall (W. D. Quimby, manager): Peck's Bad Boy took $500 away with him 5th. The Galley Slave, 7th, to only moderate business. After the performance the jolly manager of this house was called to the stage and through Hugh F. Gillon assistant editor of the *Courier*, for the attaches of the theatre, was presented with a beautiful diamond stud. Dave responded in his own happy style, and a lunch followed at the Merrimack House. Floy Crowell, ninth week; Richard Golden and Dora Wiley in Chestnuts 18th; Estelle Clayton, 20th and 21st.

Huntington Hall (George O. E. French, manager): Aimee as Mam'zelle pleased a fair-sized audience 4th. Newton Chisnell's Manager was the gem of the performance.

NEW BEDFORD.

Opera House (J. C. Omey, manager): Storm Beaten, 2d and 3d, fair attendance; scenery good, co. passable. The fourth number in Lyceum course, 5th; Emma Thursby *et al.*; large house; talent good; programme n. g. The Carrolls, 6th, in Whose Can It Be?

NORTHAMPTON.

Opera House (George S. Whitbeck, manager): King Hedley in Dion Boucicault's drama, After Dark, 3d. Good performance to a good house. Musical Dale's specialties were the best seen here in a long time. John T. Raymond in For Congress, 7th, played to a large and fashionable audience.

HOLYOKE.

Opera House (Chase Brothers, managers): After Dark, 2d; well played to a small audience. Dora Wiley and Richard Golden with an excellent co., rendered William Gill's absurdity, Chestnuts, 4th. Good house. The musical part of the play was far above the average. Miss Wiley was in excellent voice. Streets of New York to a fair house 7th. Well received.

CHELSEA.

Academy of Music (James B. Field, manager): Week of 2d, Floy Crowell drew crowded houses; 2d, Yeppa; 3d, Divorce; 4th, Octoroon; 5th, Queen's Evidence; 6th, New Magdalen; 7th, matinee, Child of the Regiment; evening, Oliver Twist.

Death: George F. Amy, advance agent of the Floy Crowell co., died at the City Hotel here 3d. Manager Cook assumed the burial expenses.

SALEM.

Mechanic's Hall (Andrews and Co., managers): C. H. Smith's Uncle Tom's Cabin played to large houses 2d, 3d and 4th. Mam'zelle was presented by Aimee 5th. Most pleasing performance I have seen in some time. Golden-Wiley in Chestnuts played to a small house 7th.

BROCKTON.

City Theatre (W. W. Cross, manager): The Carrolls in Whose Can It Be? played to a fair house 5th; Roland Reed, in Humbug 17th; Joseph Jefferson 23d.

Peoples' Theatre (F. D. Young, manager): The finest concert I have ever heard in this city was that given 1st by the Oxford Male Quartette, composed of Messrs. Norris, Ricketson, Saxon and McLaughlin, assisted by Mrs. Maud Starkweather, soprano; Miss Guernsey, reader, and W. F. Burrill, accompanist. Wellesley and Sterling's co. presented The Danites to fair business, week of 2d. Bennett Matlack is the attraction this week.

Personal: King Hedley, after an illness of eight days, was sufficiently recovered to leave town and join his co. in Hartford 6th.

LYNN.

Music Hall (James F. Rock, manager): Redmund-Barry co. 5th, 6th, 7th, in Midnight Marriage, Merchant of Venice and Ruy Blas. Fair-sized houses. Mr. Redmund's Shylock was a revelation even to his admirers. It was scholarly and effective.

Items: Eugene Millard, of Atkinson's Bad Boy co., is spending the Sabbath at his home in this city. He reports business as being remarkably good. Austin Parker, musical director of the co., is confined to his home in Boston with chills and fever. At the opening sale of tickets to Manager Rock's Star Course nearly every desirable seat was sold in a few hours.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Carrie Swain, in Cad the Tomboy, came under G. A. R. management 3d. The audience was good-sized, but would have been much better had not our skating rink opened the same night. Lang's Comedy co. in Scheming 6th, under the management of W. A. Noyes and co. Only a fair house, but the best satisfaction.

WORCESTER.

Theatre (Charles Wilkinson, manager): A Moral Crime and Aimee constituted last week's attractions. The former was fairly well received by a good house. The stock supporting Miss Prescott was away below the average. Notwithstanding the inclement weather Aimee drew three very fair houses. The Rentz-Santley combination 12th. Janish, in Anselma, is billed for 13th and 14th. There is considerable desire to see her. May Blossoms 16th.

MICHIGAN.

DETROIT.

Detroit Opera House (C. J. Whitney, manager): The Boston Ideals were last week the recipients of the most solid business of any co. that has played in Detroit in two seasons. Agnes Huntington, a former Kalamazoo girl, and Clinton Elder, a Detroiter, both surprised their many friends by marked improvement in voice culture. Miss Huntington has a rich, full contralto, and Mr. Elder possesses a tenor pure and clear. The event of the week was the appearance of the new soprano, Mlle. Zelie de Lussan. This saucy little lady created a furore on Tuesday evening, receiving four encores during the last act in Victor. Manager Foster has found in her a soprano who will become noted before many seasons have passed. Her voice develops splendid qualities, combining flexibility, ease and good enunciation. Alice Harrison, 16th, week.

White's Grand Theatre (Charles O. White, manager): Louise Pomeroy, in Shakespearean roles, played to good business 3d and 4th, and left a good impression. She is a hardworking lady, and certainly deserves her share of public patronage. The rest of the week was filled by Lester and Allen's Minstrels. The attendance was up to the standard, which means large. Daniel Bandmann, 12th, 13th, 14th.

Squibs: Manager Whitney has finally made a date with Robson and Crane for March 22.—E. S. Lawton, manager of the Tavernier Dramatic co., was married on Tuesday to Ida M. Brice, of this city.—Clinton Elder, the new tenor of the Boston Ideals, and a Detroiter, is only twenty-one years old, and had only been four weeks in the chorus before taking a leading part.—The old Park Theatre on Michigan avenue has been transformed into a block of stores.—On Wednesday evening last the venerable Captain John S. Lee, of Windsor, was tendered a complimentary benefit in Lambie's Hall. A number of Detroit actors contributed to the evening's entertainment.—Ed. Salter, the popular and gentlemanly treasurer of White's, is treasuring a fifty-cent gold-piece presented to him by J. B. Dickson.—Agnes Huntington, the pleasing contralto of the Ideals, was the recipient of many social honors.

LANSING.

Buck's Opera House (M. J. Buck, manager): Lester and Allen's Minstrels 2d, with John L. Sullivan and William Muldoon in *poses plastiques*. It is needless to say that business was big. The olio was very good, and the posing of the champions was really beautiful. Sullivan was perfect as Hercules, while Muldoon represented Myron's celebrated statue of the quoit-thrower with great grace and fidelity. Under their treatment the old masterpieces became indeed "breathing marble." Candor compels the confession, however, that the audience signified its approval loudest when the last picture was shown, representing the "modern gladiators."

GRAND RAPIDS.

Redmond's Opera House (W. H. Powers, manager): Lester and Allen's Minstrels, with John L. Sullivan as the principal card drew about $450 Oct. 31. Sullivan's posing did not equal that of Muldoon, who, by the way, joined the co. here, having left McNish, Johnson and Slavin.

Powers' Opera House (William H. Powers, manager): A large audience laughed heartily at We, Us & Co., 2d. It is the funniest of the horse-play school, and interpreted by such an excellent co. as Mestayer's made it doubly enjoyable. The Mulo Medicus of Charles B. Hawkins, both in make-up and action, was the cleverest thing we have seen in some time. If Ezra Kendall surpasses Mr. Hawkins in this role, we should be glad indeed to see his performance. Knox Dunlap was well portrayed by Gus Bruno. Theresa Vaughn's voice needs no praise. McNish, Johnson and Slavin's Minstrels 3d, to large business. The co. is made up of good material and gave an excellent entertainment. Frank Howard has just joined the co. and his new song, "Two Little Urchins," received three encores. If McNish would introduce something new in his Silence and Fun act he would receive more recognition than he did here. Sol Smith Russell 16th; T. W. Keene 19th.

Dots: Paquita was booked for 5th and 6th, but at the last moment cancelled, notwithstanding Manager Power had held the dates several months and had offers for them from other attractions. This sort of thing seems entirely wrong, but it is nevertheless freely practiced by travelling companies.

JACKSON.

Assembly Hall (H. C. Miller, manager): Lester and Allen's Minstrels met with a goodly reception in numbers, 3d, but not to the extent that everybody supposed. Even the fight did not draw the people. John L. Sullivan, who is billed as the main attraction, was very unsatisfactory. The only really good people in the troupe are the O'Brien Brothers and Al. Hart, a bass singer.

Opera House (C. J. Whitney, manager): We, Us & Co., W. A. Mestayer, Theresa Vaughn and Messrs. Hawkins and Bruno, were all here 5th, and gave the large audience that braved the falling rain, ample recompense, for a more thoroughly pleased assembly never congregated within the walls of the house. Come again, Mestayer, and you will have a house packed and people begging to be relieved of their money. McNish, Johnson and Slavin's Minstrels 6th. A cleaner and more neat minstrel entertainment is hard to conceive. From the raising of the curtain to the end of the burlesque, not a word or an action but might have been used in any drawing-room. The largest audience of the week was present.

Echoes from the Prompter: The institution of an Elk's Lodge is talked of.—Charles Slocum, the old time agent spent several days in the city.—The following are underlined for the coming week: Opera House—Hobbies 12th and Davis Family Concert 11th and 12th at Assembly Hall.—As time passes the truth of the minstral war comes to light. Mr. Muldoon got too egotistical with the McNish, Johnson and Slavin co., and demanded that the co. should pay hotel bills in excess of those enjoyed by the rest of the co., and the management demurring, Muldoon was given his discharge on the train coming into Chicago. This accounts for the charge made by Muldoon in the telegram sent last week. With reference to the street brawl, some corrections are necessary. An eyewitness says W. S. Cleveland preceded the boy Ricksford, who acted as programmer for Lester and Allen's Minstrels, both distributing their respective dodgers, when Cleveland stopped and took some of Lester and Allen's dodgers from the boy and destroyed them. The boy proceeded to retaliate in like manner, whereupon Cleveland struck him. McKeon seeing this, jumped from the hack to defend the boy, when Cleveland struck McKeon and felled him. C. E. Cleveland brother of McNish's manager, and programmer for McNish, came to his brother's assistance, when McKeon struck young Cleveland back of the ear, drawing blood. Then C. E. Cleveland picked up a stone and, tying it into his handkerchief, struck McKeon on the breast, causing a bad bruise. In felling McKeon, W. S Cleveland broke two knuckles of his right hand. At this stage Muldoon, Sullivan and others leaped from their respective hacks and quieted the affair. Everybody swears vengeance. I enclose the inflammatory dodgers.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): William Stafford and Evalyn Foster, appeared Oct. 30 in Wanted—A Divorce, and 31st in A Gilded Pill. Business only fair. McNish, Johnson and Slavin's Minstrels, 6th, drew a big house, though rain poured all the evening. For all round excellence, this co. will not be easily excelled.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Bartley Campbell's White Slave co., 2d, 3d, 4th, opened to a large house; following nights fair. The scenery and settings were very attractive, and the audience seemed well pleased with the performance. Annie Hooper will play the part of Lisa more acceptably as she better acquainted with the requirements of the role. Emily Baker is a good actress, and plays the part of Nance admirably. Pretty Clara Downs makes a very interesting Lettie Lee and Esther Lyons a good Daphne. Joseph Weldon does a neat piece of acting as Judge Harden. James S. Tighe, George C. Charles, I. O'Bryne and Frank Foster well sustained their roles. Mr. and Mrs. Tony Hart's co. in Buttons, 5th, 6th and 7th to fair houses. A laughable entertainment. Tony Hart is very good in his various impersonations. Addie Cora Reed is a good vocalist, and met with favor. Fanny Redding did well in Mrs. Hart's role. Mrs. Hart has been confined to her bed with a severe illness since her arrival Monday, and is not expected to live. Modjeska, 12th, 13th, 14th.

Olympic Theatre (Edwin P. Hilton, manager): Week of 2d, Mlle. Lola's British Blondes. Silbon comb. week of 9th.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Mr. and Mrs. Tony Hart opened 2d in Buttons. The play failed to score a success, although Mr. Hart and some of the co. were received with considerable favor. The support was not strong. Business, about the same from night to night, was pretty good, and the indications were that with a better play and a stronger co. the Harts would find many admirers here. The White Slave, 5th, 6th and 7th, played to fair business.

WINONA.

Philharmonic Hall (W. E. Roberts, manager): White Slave co., Oct. 31, to a packed house, giving good satisfaction.

MISSISSIPPI.

ABERDEEN.

Temple Opera House (G. W. Elkin, manager): The Katie Putnam troupe Oct. 19 to 25, to crowded houses. Co. and audience in excellent humor during the entire week. Time deals fairly with this sparkling little actress. The writer remembers seeing her when in his teens (fourteen years ago) in Lena the Madcap and Old Curiosity Shop. She seems now as bright and vivacious as then. The repertoire for the week was Lena, Old Curiosity Shop, Fanchon, Little Detective and Little Barefoot.

Arena: Sells Brothers' Circus drew an immense crowd Oct. 20, giving two exhibitions. This is, by the way, one of the best circuses on the road.

MISSOURI.

KANSAS CITY.

Gillis' Opera House (Corydon F. Craig, manager): Modjeska, 2d, 3d and 4th. Did not receive the patronage deserved. Lilly Clay's Adamless Eden held the boards for the rest of the week.

Coote's Opera House (M. H. Hudson, manager): Joseph Murphy played to good house 2d, 3d and 4th. House closed rest of the week. Thompson Opera co., in The Mikado, 12th, 13th, 14th.

Music Hall: Mr. Hudson opened his new Music Hall on the 2d, with the McGibeny Family, who stayed a week. They have done a good business considering the attractions at the other houses, and gave satisfaction. Manager Hudson intends to use this hall for lectures and musicales during the Winter, and for operas during the Summer. The hall is a beautiful little place, and supplies a long-felt want. Popular prices, fifty and seventy-five cents.

Dime Museum: Nothing new in the curio hall; the auditorium last week presented The Virginians. Business good.

JOPLIN.

New Joplin Theatre (H. H. Haven, manager): The Two Johns Comedy co. appeared 3d to good business. The co. and the play gave universal satisfaction. J. C. Stewart and W. B. Murray, as the two Johns, kept the audience convulsed throughout.

Sparks: Manager Haven deserves great credit for the excellent cos. he is securing this season. They rank superior to any we have had in the past.

ST. JOSEPH.

Tootle's Opera House (F. F. Schrader, manager): Gilmore's Band gave a concert to very large business 2d. At the end of the second number Gilmore had completely captured his audience, and from that time encores were numerous. Lilly Clay's Adamless Eden co. appeared before a small house 3d. Very good performance. Modjeska appeared before a very large, fashionable and enthusiastic audience 5th. Adrienne Lecouvreur was the bill, and it is perhaps needless to say that the distinguished actress was very fine. The support was very good, especially Mary Shaw as the Princess de Bouillon and Leslie Allen as Michonnet. Modjeska has established herself here as a prime favorite, and it is to be hoped that the management may find it convenient to pay us a visit next season.

NEBRASKA.

LINCOLN.

Funke's Grand Opera (F. Funke, manager): Kate Castleton and co. appeared 2d and 3d in Crazy Patch. First night, fair-sized audience; second, poor house. Jacques Kruger in The Skating-Rink, 5th and 6th. Business was quite light, no doubt owing to the fact that Nat C. Goodwin had just presented same piece a few weeks ago.

Mems.: Two of Kruger's co. carried out a very mean piece of business on the management. Frank and Lillian White stole quietly away. They left on an East-bound train, and when time came for the night performance Manager Arthur could find nothing of them. Mr. Arthur informs your correspondent that their salaries were paid in full to the Saturday preceding their departure.—Your correspondent, while in Kansas City last week, was pleased to again meet the genial and jolly Ed. F. Binford, late manager of Lillian Browne's Jollities. Miss Brown and husband (J. A. Norris) are now in Boston prosecuting Charles Atkinson for playing The Electric Doll, which is the sole property of Mr. Norris.

PLATTSMOUTH.

Waterman's Opera House (J. P. Young, manager): Jacques Kruger's Skating Rink co. came 4th, to slim business. The co. consists of some very good skaters, but poor actors.

Item: Through some misunderstanding Manager Young was under the impression that the Skating Rink co. was not going to fill its date, and did not bill the town. Kruger and co. were hot on learning this. However with the aid of a brass band and liberal use of printed matter a very fair house was secured.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Aimee and co. in Mam'zelle, gave a very enjoyable entertainment 3d. Fair house. Ten Nights in a Bar-Room was presented 5th, to a large audience of strangers. The Hungarian Gipsy Band received liberal patronage and applause at an enjoyable entertainment 6th.

NEW JERSEY.

JERSEY CITY.

Academy of Music (William Henderson, manager): Harrison and Gourlay, in Skipped by the Light of the Moon, did a very good business 5th, 6th, 7th and matinee. The piece is funny, but is becoming worn. The co. is fair, and there are some new songs introduced which pleased. Oliver Byron's new departure, The Inside Track, was a pleasant surprise to a large audience 9th, who had never seen the star and his talented wife in other than prairie melodrama. The play was finely presented and received merited applause. Mr. Byron's Harry Denbigh was a smooth and careful rendition, and the ragged millionaire of Kate Byron was clever, spirited and pathetic. The co. is an excellent one, giving good support, and materially assisted the star in making the piece a positive "go." It was repeated 10th. Across the Continent, 11th. Fanny Davenport in Fedora, 12th, 13th, 14th; Clio, 16th, 17th, 18th.

Items: The orchestral music is quite a feature of the Academy this season. It is under the direction of Henry F. Wagner, whose exertions to please win repeated applause each night.—Great expectations are based on Miss Davenport's engagement.—Manager Hyams is improving the foyer of the Academy by hanging therein a number of well-mounted and appropriate pictures. He has a space reserved for THE MIRROR Supplement.

NEWARK.

Grand Opera House (Leonard Gray, manager): A Night Off did splendid business for three days last week, Arthur Rehan's clever co. gaining golden opinions from all. The latter part of the week Lillian Russell, in Polly and Billee Taylor, only did moderately well. The star only walked through her parts, and none of the others did much, except Jay Taylor, who displayed a nice tenor voice. On Monday Michael Strogoff, with 150 auxiliaries, drew a big house. Florine Arnold and Joseph Hayton did the best work, and Mlles. Brianza and Cappellini charmed all by their dancing. Oliver Byron will open in The Inside Track on Thursday, and Dickson and Joel's World is underlined for next week.

Newark Opera House (Fred. Waldmann, manager): Owen Fawcett in The Big Bonanza did only fair business last week. The star was good, but the rest of the co. could not draw the line between broad farce and light comedy. Boucicault's After Dark opened on Monday to a big house. King Hedley was successful as Old Tom. The rest were well up to the average, and the show will be a great success. Next week, Murphy and Wells' Comedy co. is booked.

New Theatre: Harry Miner [illegible] chase of the ground for his new theatre [illegible] full of expectation of the [illegible] Edwin Booth opens it next September [illegible] follows. A great part of the house is [illegible] the first night.

Items: Edward Taylor looked [illegible] roff. He says the Courier of the Czar is [illegible] ter than ever.—Theodore Thomas' [illegible] Emma Juch, will appear at the Grand [illegible] Newark Lodge, No. 21, B. P. O. E., have [illegible] benefit on Dec. 2 at the Newark Opera House.

TRENTON.

Taylor Opera House (John Taylor, [illegible]): Bennett and Moulton's Comic Opera co., with change of programme nightly, attracted large houses last week. Michael Strogoff, 12th, 13th, 14th; Draper's Uncle Tom co., 16th, 17th; Academy Opera co., [illegible]; Lizzie Evans, 23d.

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers): Frank Mayo opened 2d to a light house in [illegible]. The next night (election night) the house was crowded from top to bottom. Pyke's Opera co. in The Mikado 5th, 6th and 7th, had light audiences. The co. are [illegible] in voice and action, with the exception of C. M. Pyke (Nanki-Poo), who creditably fills his role.

Court Street Theatre (J. M. Hill, manager): Fantasma, week of 2d. Business was fair, and on election night very large. The specialties of Kate Davis and Little Aimee were nightly encored. Estelle Clayton in Favette this week.

Items: The Adelphi audiences of last week were of good size. The olio bill was not very strong, the four comets, Hawley, Walsh, Manning and Williams being the feature.—Ethel Tucker, a new aspirant for [illegible] honors, appeared at the Museum last week in [illegible] Leah and the Pearl of Savoy. Business very [illegible] Bandmann opened 9th.—I am sorry to hear that J. M. Hill has tired of his venture, the Court Street Theatre. It's been up-hill work, the attempt to make money at this house; so he wisely disposes of his lease after Jan. 1. Mr. Jacobs, the new lessee, will place it among the chain of theatres which he controls throughout the State, and probably lower the scale of prices to insure larger audiences. Nine performances a week will be given. Mr. Jacobs promises to keep the standing of the house as it now is. Attractions who are billed for the latter part of the season are expected to fill their engagements with the new management. It's a general wish that Mr. Brady, who has so well attended to Mr. Hill's affairs, will be retained by the new management.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manager): A sterling attraction in Alone in London was seen during the first half of last week, and was sufficiently appreciated to bring out large audiences at each performance. As a drama it is one of the best of its kind, and it furthermore receives careful treatment at the hands of the cast. Cora S. Tanner, who is not an entire stranger to us, was seen to most excellent advantage in the role of Nan, giving the various phases of the part with a grace and emotional power truly admirable. Belle Archer, as the waif, gave a very pleasing performance, and was especially successful in not exaggerating a style of part which very seldom receives careful and artistic treatment. The Richard Redcliffe of Herbert Archer was in every respect a notable performance, and appealed particularly to old theatre-goers for its [illegible] ventionality and utter absence of striving for [illegible] effects. Walter Reynolds was admirable as John [illegible] and evinced a careful study of a somewhat difficult role. The entire cast with hardly a single exception was decidedly satisfactory, and the mounting of the piece was much admired. Always a favorite in this city, the appearance of Kate Claxton during the last half of the week in Called Back was the signal for an outpouring of her many enthusiastic admirers. That she gives to the part of the heroine the best of her powers is undeniable, and that she succeeds in giving an artistic performance of the part is also quite evident, but in spite of this there is something disappointing in her characterization, possibly for the reason that the role is not fitted to her abilities. Charles A. Stevenson has in Gilbert Vaughan a part that suits him admirably and he plays it very effectively, yet very quietly, so that one of our local critic went somewhat out of the way to give Mr. Stevenson a severe and [illegible] just overhauling. Such, at least, is the general opinion of those who were fortunate in seeing his performance. Ralph Delmore, as Macari, was very [illegible] ded the honors with Mr. and Mrs. Stevenson. The Dr. Ceneri of H. A. Thorne and the Anthony [illegible] of Burt W. McIntosh were commendable as was also the remainder of the cast. Estelle Clayton in [illegible] 13th and 14th.

Museum (Jacobs and Proctor, managers): The Blanche Corelli Opera co. in The Mikado was the attraction here last week, and gave but an indifferent performance. Business not so good as usual at this house. The present week brings Gibson and Ryan in Barry and Fay's Irish aristocracy.

Central Theatre: Burlesque in the shape of Princess Zao was presented last week and drew well. The Murphy and Mack comb. this week.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): Rose Coghlan and a co. of unusual merit appeared before fair audiences 2d and 3d in Our Joan. Miss Coghlan in the title role was seemingly at her best, and her efforts were liberally applauded. The week was filled by Miner's Silver King co. to good houses. Frank [illegible] as Denver, made much of the character. The [illegible] was good throughout and the audiences well pleased. Black Crook, 11th, 12th, 13th and 14th.

Academy of Music (Jacobs and Proctor, managers): Esmeralda filled the house the entire week. Annie Ames as the heroine did exceedingly well and became a prime favorite. This week the Casino Opera troupe in The Mikado; next, the Kernells.

Casino Theatre: Business continues good with several variety entertainment. It was nip and tuck between Ada Burnett and Maggie Cline, as to which was the greater favorite. Present week, Sheehan and Holmes' Specialty co.

Items: May Wilkes, the well-known leading woman, has been in town the past few days visiting her husband, Horace Vinton, of the Silver King co. Rochester Lodge, No. 24, B. P. O. Elks, have elected George B. Crittenden, Exalted Ruler, and J. T. Spencer, Secretary, for the ensuing year. George F. Loder has been appointed District Deputy. The lodge is in a flourishing condition. It numbers seventy members. The rivalry existing between the lithographers of the Grand and Academy is evidenced by the manner in which each does his work. Frank Edwards, the press agent of the Academy, has introduced several unique innovations that attract general attention.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Rose Coghlan, supported by an excellent co., played Our Joan 3d and 4th to large houses.

Grand Opera House (P. H. Lehnen, manager): First half of week the Pyke Opera co. sang The Mikado very creditably. Paying business.

TROY.

Rand's Opera House (Gardner Rand, manager): The Lorellas in Mishaps had fair attendance 2d, 3d and 4th. Alone in London, with handsome scenery and costumes and a very strong cast, in which Cora S. Tanner, Belle Archer, Eleanor Lane, Herbert Archer, Walter Reynolds and William Herbert appeared to special advantage, attracted large audiences 5th, 6th and 7th, and gave splendid satisfaction. McNish, Slavin and Johnson's Minstrels, 16th.

Griswold Opera House (Jacobs and Proctor, managers): Katherine Rogers had large audiences, presenting Claire and the Forgemaster, Hunted Down and Miss Multon, the latter being the best received. Esmeralda, 9th, week; Mikado, 16th, week; Irish Aristocracy, 23d, week.

UTICA.

Utica Opera House (Theodore L. Yates, manager): Rose Coghlan in Our Joan, 6th and 7th, to fair business.

City Opera House (George H. Wright, manager): The Kindergarden co. closed a week's engagement to enormous business 7th. Katherine Rogers and co., 9th, one week; Leonzo Brothers, 16th, week.

Item: At the end of the second act of the closing performance of the Kindergarden, George H. Wright, manager of the City Opera House, was forced upon the stage, and C. J. S. Wilson, of the co., stepped forward and presented him with a gold-headed cane and a gold ring with an onyx stone, making an appropriate speech. The manager was of course taken by surprise, but managed to return thanks. The Kindergarden co., which has made many friends here, will play a return engagement of two weeks after the holidays, one night of which has been tendered as a benefit to the Utica Elks.

BATH.

Casino Opera House (C. A. Shultz, manager): Kiralfys' Black Crook 4th to a $400 house, and gave universal satisfaction. J. B. Roberts as Herzog and Walter Eytinge as Rudolph were especially good. The ballet, led by Mlle. De Rosa, was very fine. Duncan, the ventriloquist, was the finest we ever heard. The Herbert Brothers, in their acrobatic feats, were indeed marvellous, and were called before the curtain. Frank Mayo and co. in Nordeck 4th, to a large and appreciative audience. Pyke's Opera co. in The Mikado, 16th; Minco's Humpty Dumpty co., 17th, 18th; Den Thompson, 24th; Standard Theatre co., week of Dec. 7.

OLEAN.

Opera House (Wagner and Reis, managers): A Rag Baby, 2d, to a fairly good and very appreciative house. Kiralfys' Black Crook, 5th, was received by a large and enthusiastic audience. We, Us & Co., [illegible] der's Minstrels, 18th.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, [illegible]

[CONTINUED ON EIGHTH PAGE.]

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MIRROR LETTER-LIST.

Aveling, Harry	Johnstone, Lawrence
Allen, Jean Burnside	James, Louis (3)
Arnaud, Hazel	Jack, John
Arlington, Maggie (2)	Kennington, George
Adelaide, Mr.	Kamble, Frank
Aldridge, Bristow	Kyle, O. W.
Arnold, Max	Kellogg, Clara Louise (2)
Abern, Milton	Kendal, Ezra F.
Adams, Al	Kreisig, Hans
Blythe, Helen	Knowlton, Geo.
Buckley, E. A.	Lewis, Lillian
Barnes, William B.	Laurence, B. W.
Bonner, Marjorie	Losee, Frank
Bigot, Laura	Langtry, A. P.
Burridge, C. J.	Lacy, Harry
Bishop, C. B.	Lewis, George M. (16)
Bush, W. L.	Legrand, Eugenie
Bixbee, Henry	Lovejoy, B. L.
Bancroft, George	Mitchell, Florence
Baxter, Alfred	Mitchell, George M.
Blakemore, H. D. (2)	Montford, Manager
Benham, M. K., Mrs.	Miller, Florence F.
Burrill, J. F. (3)	Morton, Wm. M.
Barrows, J. O.	Morris, Jas. A.
Bailey, J. W. H.	Manfred, Louise
Bancroft, Helen	Murray, Fred
Blair, Eugene	Maeder, Mollie
Behr, Ella H.	Miner, Charles
Buchwalter, David	Norman, Harry
Bullock, Estelle	Newton, Ira
Carlyle, H. M.	Osborne, Rose
Chapman, Hawley	Owens, E. A.
Craig, C. G. (2)	Polk, J. B.
Collins, R. P.	Pendy, John
Chapelle, Charles	Poullett, Geo.
Cousins, Jane	Pringle, C. W.
Coy, John E.	Reed, T. J.
Chase, Miss Rita S.	Russell, E. Fulton
Clairon, Laura	Robertson, Donald
Cramer, F. C.	Russell, Mary
Clark, J. W.	Richards, C. M.
Clayton, Max	Roberts, Frank
Clay, Cecil	Sheridan, William (2)
Dee, Laura	Seymour, W. H.
Dengis, Tessie	Smith, Sydney
Daniels, Frank (4)	Saylor, H. M.
Douglas, Belle	Stuart, Dora
Duffield, Pauline	Standish, Walter
Eagle, O. W.	Stewart, C. P.
Eustis, Fred J	Shine, Giles
Evans, Frank	Sullivan, Josie M.
Elliott, Effie	Stedman, Chas. (2)
Fredericks, C. K.	Smith, H. W.
Farrell, J. H.	Surety (4)
Great Opera co. (2)	Small, Frank
Goodwin, F.	Toulouse, Herbert
Graham, C. W.	Turner, Carrie
Girard, Maurice	Townsend Tragedy co.
Girard, Julian	Tremaine, Bessie
Goldenstein, Mamie	Tracy, Helen A.
Grant, Clay M.	Tremaine, Charles
Gibson, Frank	Talbot, F. W.
Grainger, Willis	Thomas, Agnes (2)
Gardiner, C. R.	Vane, Sadie
Heron, Harry	Von Loer, Sara
Hooper, Anne	Wheelock, W. H.
Haredon, Agnes	Wainwright, Marie
Hunt, Annie	West, Olive
Hollocott, E.	Webber, Wesley
Hamilton, Flo	Wallace, Carrie
Hardy, Lina	Warde, Fred
Hight, Fred	Wainwright, Richard
Hanson, John	Watson, J. F.
Hunter, T. M.	Walker, Irvin
Hatford, H. H. (3)	White, F. G.
Irwin, Bolden	Webber, Harry
Isse, John	Young, Mary

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

Our Supplement.

We offer our readers this week a representation in colors of the most perfect reproduction of Italian magnificence in the Fourteenth century ever attempted on any stage.

The ball-room scene in the revival of Romeo and Juliet at the Union Square Theatre, New York, under the management of J. M. Hill, has been admired by architect and archæologist, painter and connoisseur, and we feel that our friends who have seen it will be grateful far and near for the opportunity our supplement gives them to retain a pictorial souvenir of this beautiful stage-setting, while to those who are not fortunate enough to witness Miss Mather's Juliet our picture will give some idea of the beauty of the entire production.

Sufficient monuments remain in Verona itself to show the grandeur and grace of the early Tuscan architecture, and the richest of the greater nobles of the Fourteenth century permitted a luxury of decoration and a wealth of detail that made their interiors rival the palaces of the Byzantine. The climate of this sunny land and the civilizing influence of poetry and feminine emancipation open all the arcades or *loggie* to the perfumed air, and the masquers and guests promenade round the verandá-covered ways or under the pillared porticos in the rays of the full moon, or dance in the frescoed hall lit with innumerable wax-lights and torches. The moment chosen by our artist is the [illegible], during the ball, Romeo first [illegible] to Juliet.

[illegible] is being danced by nobles [illegible] the Italian court. Juliet has [illegible] under the influence of love at first sight, and Romeo, forgetful of his Palmeri disguise and careful only of his new found-love, incurs hot Tybalt's hate and indignation.

On one side Rosalind, seated on a gothic couch calls Mercutio's attention to the pair, while on the opposite Lady Capulet discusses with Paris the preparations for his coming marriage.

On either side the orchestra, raised on marble pillars and approached by a mosaic staircase, is filled with musicians playing on the rebec and dulcimers, the base-viol and the drum; on the raised dais, beneath the seigneurial *baldacchino*, shows the host, old Capulet, and his intimate friends.

Around, the pages (generally young boys of noble family) carry torches or assist in the social revels, while Juliet's nurse, the spoilt old servant of the house, flits from one guest to another and adds her gossip to the general hum.

In this animated scene not only are the costumes absolutely correct in every detail both of design, material and form, but the moulded capitals of the variegated columns, the frescoes on the walls, the gothic furniture, and even the chandeliers, are exact reproductions from specimens of Italian art still existing in European museums, or indicated in the mural paintings on the walls of the Campo Santo at Pisa.

To J. M. Hill's instinctive sensé of the beautiful in art and this intelligent outlay, we owe the assistance given in this production by the pencil and stage management of Alfred Thompson, the English artist, who has already designed for New York the Sardanapalus of Booth's Theatre and The Comedy of Errors lately seen at the Star.

Candor in Management.

There can be no doubt that the friends of the legitimate drama were gratified by the recent withdrawal of the latest "London success" at Wallack's Theatre and its place given to Sheridan's Rivals. Nor with less pleasure will they note the frank and truthful manner in which Manager Wallack has accepted the situation, boldly asserting, "My theory of management is that nothing better can be done with a failure than to take it off as quickly as possible." In these words ring clearly the voice of the lawful champion of the stage, the accomplished critic and a most honorable representative of the profession.

Now it should be forgotton by chroniclers of theatrical events that it is more than a hundred years since the classic comedy was produced, and that it has remained an undisputed favorite ever since. It may also be of some interest to managers and authors to know that this was the first dramatic piece of a writer who proceeded in his career and became one of the first lights of the British Theatre; also that its first presentation was encountered by checks and doubts of its success. We have called atttention to the prompt action of one having authority because it has occurred at a transition period when the American theatre seems to be passing from a worse to a better phase.

When a bad play is stamped out with emphasis and without hesitation, it would indicate that the way is preparing for works which can maintain themselves on their intrinsic merits and bear the light of honest and sagacious criticism. The comedy which has in this case superseded the defaulter has held its own, because it has in its composition recognized the tone, business and functions of the stage, and furnished a picture of human life, with careful selection of character and nice adjustment of plot, harmonized by the fancy and genius of the dramatist.

This we have for our lawful entertainment instead of a motley mosaic of odds and ends put together pretty much on the principle of the crazy-quilt, an eccentric patchwork which finds favor with idle spinsters and bucolic flirts who worship rank and raw kaleidoscopic effects.

It is to be hoped that the day of the crazy hodge-podge of the quilted drama has gone, or is rapidly going by, and that smatchwork will cease to be substituted for well-ordered pictures from the hand of cultivated genius.

The Actors' Fund.

The Trustees of the Actors' Fund met last Thursday. There were present John F. Poole, Edward Aronson, Samuel Colville, William Henderson, John P. Smith and Antonio Pastor. John F. Poole presided in the absence of A. M. Palmer. Mr. Colville opposed the purchase of a cemetry lot, as proposed by Mr. Miner, on the ground of economy. Mr. Miner's scheme involved the expenditure of $4,000. Mr. Smith urged the purchase of a lot in Evergreens Cemetery, and was supported by Mr. Henderson and Mr. Pastor. Mr. Colville moved that his report be accepted, and the Cemetery Committee be discharged and a new one appointed, with instructions to purchase ground at an expenditure not exceeding $2,000.

Messrs. Pastor, Knowles, Colville, Smith and Aronson comprise the new committee.

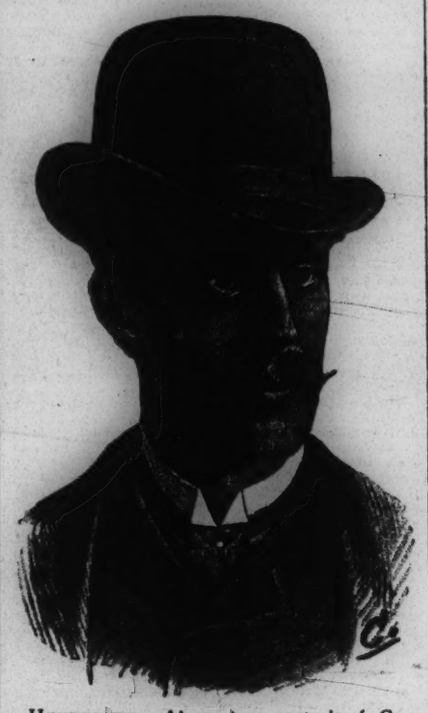
The Secretary read a communication from C. G. Compton, Secretary of the Actors' Benevolent Fund, London, proposing co-operation. The Secretary was authorized to open correspondence with Mr. Compton.

Five applications were considered by the Executive Committee—four favorably.

Last week $147 was paid out in relief There were no funerals.

New members and annual dues paid in: E. M. Gardiner, Mary E. Bankson, W. H. Hamilton, Antonio Pastor, George Morton Price, Adolph Lestina, Nellie Sanford, Edwin B. Tilton, James F. Lein, Kate Gordon, George S. Gray, Clara Grammer, Allesandro Salvini, George Bowers, Joseph Haworth, Adelaide Stanhope, Nelson Wheatcroft, Catherine Linyard, William B. Henry, Henry B. Phillips and Neil Bryant.

Personal.



HENDERSON.—Above is a portrait of Graham J. Henderson, who is playing Pittacus Green in Hazel Kirke on tour. Mr. Henderson has made a pronounced success in the character, the press wherever he appears speaking in terms or unqualified praise of his performance. By many critics it is ranked above his predecessors in the part.

JUDIC.—Judic took daily lessons on the banjo during her stay in Boston.

CAMPBELL.—Bartley Campbell is writing a companion-play to My Partner. It is entitled A Romance of the Rockies.

ALLEN.—Viola Allen will make her debut as Juliet in Boston next Tuesday night, that being Salvini's first off-night. Alexander Salvini will be the Romeo.

RADCLIFFE.—Minnie Radcliffe, a pretty ingenue, is receiving complimentary notices for her natural and artistic acting in the productions of Mr. and Mrs. Florence.

STANHOPE.—Adeline Stanhope does not play in The Cricket on the Hearth with Mr. Jefferson, and therefore she is enjoying a vacation this week, while he is appearing in Brooklyn.

OWENS.—A letter from Charleston states that John E. Owens found himself sufficiently strong on Saturday to drive from his residence to a near-by village and return without fatigue.

BALFE.—Louis Balfe appeared in Dagmar at Pope's Theatre, St. Louis, on Sunday night. A full house gave star, play and company a warm greeting. At the close of the third act Miss Balfe was recalled twice.

HAWORTH.—Nobody learned of John McCullough's death with greater regret than Joseph Haworth, who was the tragedian's leading man for a couple of seasons. Mr. McCullough was greatly attached to the young actor.

ROBERTSON.—Forbes Robertson, Mary Anderson's leading man, is a painter as well as an actor, having won much distinction in the former profession before embarking in the latter. He is now engaged on a portrait of Miss Anderson.

WELBY.—Under a *nom de plume*, Bertha Welby has been engaged to write sketches of well-known actors and actresses for a prominent monthly. Miss Welby is also a contributor to several newspapers, and has recently translated two French plays.

REYNOLDS.—Walter Reynolds was among the invited guests at the opening of the new Hollis Street Theatre, Boston, on Sunday night. He was vociferously called for, and contributed "Dimes and Dollars" and "The Dear Little Shamrock" to the pleasure of the evening.

MERRY.—Josephine Merry, Harley Merry's daughter, is engaged for the part of Mercedes in Zimmerman's Monte Cristo company. Within the last few years Miss Merry has developed into a most graceful and charming young lady. She rehearses Mercedes very well.

ANDERSON.—Mary Anderson has exhibited a good deal of pluck in declining to alter the scale of prices adopted for her New York engagement. But it has cost her manager dear. In Boston and elsewhere the regular scale will be retained, as both Miss Anderson and Mr. Abbey have in this respect determined to profit by their New York experience.

DINNER.—On Saturday last Mr. and Mrs. Oliver Byron entertained at dinner at the Wall Horse, Brooklyn, Masters Harry Paddock, son of Maggie Mitchell; John McHenry Webster, son of Nelly McHenry; Fulton Russell, Jr., son of Hattie Russell, and Arthur Byron, only son of the host and hostess. The lads are all pupils of St. Paul's, Garden City. In their military uniforms they attracted much attention as they sat in a box at the matinee of The Inside Track.

MATHER.—Margaret Mather is held in loving respect by the company and other attaches of the Union Square Theatre. Recently it was noticed that a hand-mirror used by Juliet in the wings was cracked and otherwise the worse for wear. A purse was quietly made up and an elegant new hand-mirror presented to the ladye faire. After thanking the donors, Miss Mather laughingly remarked that she was tempted to wreak ruin upon other articles of toilet use, in the hope that her friends would continue in the good work of replacement.

GILLETTE.—On our title-page this week appears a portrait of Fanny Gillette, the leading lady of the Standard Dramatic company. She fills the principal roles in a repertoire of sixteen comedies and tragedies. Our portrait presents Miss Gillette in the character of Parthenia, in which she is especially successful. The young lady is beautiful as well as talented. Her debut was made but two years ago at the Union Square Theatre in a small part. Since that she has played twenty-three important roles.

BOOTH.—Edwin Booth will accomplish a remarkable feat—one probably beyond the power of any other tragic actor—during his Baltimore engagement. In the course of two weeks he appears in fourteen different parts. Thanksgiving week he is to play in Brooklyn at the Academy of Music, appearing in eight of his best characters. His present season is to extend over a period of fourteen weeks, during which he will be seen in Boston, Philadelphia and New York—reaching here the third week in February.

Mme. Nevada Sued.

Madame Emma Nevada, the prima donna, has just been sued in the City Court by Frederick Schwab, a musical writer for the New York *Times*, who seeks to compel her to substantiate charges which, he claims, are slanderous, andwhich were made concerning him by the singer about a year ago. A short time before Madame Nevada departed for Europe, last year, an interview was published in one of the daily papers, purporting to have been had with her, in which she stated "that one of the leading New York journals she would not forgive, as its musical critic came to her before she sang and said that for a certain sum of money he would not criticise her harshly."

When Madame Nevada arrived in London she was called upon by a representative of the New York *World*, who cabled the following interview had with her: "I know Mr. Frederick Schwab. He said to a friend of mine shortly after my arrival in New York, and before I first sang in the Academy, that his duty was simply to report facts. If anything further was required—meaning, of course, if I wanted particularly favorable notices—he would do it as cheaply as possible."

Schwab took no action at that time, but determined to wait until the prima donna returned to this country this season. Upon her arrival in this city counsel for Schwab sent her a courteous note demanding a retraction. Communications were had between Mr. Clark Bell, Madame Nevada's counsel, and the counsel for Schwab, but to no effect, and it is claimed that the desired retraction was not given. Hence the suit in the City Court. Schwab sues for nominal damages, in order to bring the matter to an immediate issue. Madame Nevada was served with the papers in the suit last week, but she has not yet interposed her answer to the complaint.

Mackaye Out--Rickaby In.

The change effected in the management of the Lyceum Theatre, by which Steele Mackaye, to whom it owes its existence, steps down and out, and John A. Rickaby, the manager of Helene Dauvray, steps in, is one that has occassioned but little surprise, owing to the quiet manner in which it took place. The announcement was made only on Friday last, and since that time Messrs. Mackaye and Rickaby have kept so far in the background that the press has not been able to give more than a morsel of gossip. To a MIRROR reporter Mr. Rickaby said:

"Mr. Mackaye is engaged at present in literary pursuits, and regarding the change here I can say nothing. It was his intention to run a stock company in this theatre, but the bringing in of Bronson Howard's play put him into such a position that he could not carry out his ideas. As far as everything is concerned between Mr. Mackaye and myself, we are friends, and nothing of an unpleasant nature has passed between us. He is going into a business which is undoubtedly very profitable. One thing I particularly wish to have stated, and that is that I had nothing to do with the taking of this theatre until Mr. Mackaye resigned."

"What are your intentions in relation to the house?

"I can't tell now what I shall do. If Mr. Howard's piece is successful, it will remain for a run."

Steele Mackaye was seen at his residence. Although his reception of the scribe was all that could be desired, Mr. Mackaye refused steadfastly to speak.

"I have seen no reporter," he said, "and to those who have managed to speak to me I have firmly refused to talk. It is my intention not to be interviewed, and I shall try hard to keep to my determination."

"Will you keep up your school?"

"I have nothing to say. I shall let things take their own course. Everything between Mr. Rickaby and myself has been of the friendliest nature, and that you may say without hesitation."

A Breakfast to Miss Anderson.

The breakfast given by the members of Sorosis to Miss Anderson on Tuesday at Delmonico's was a highly successful affair, rivalling in the distinguished character of the guests and the cleverness of the after-coffee entertainment the notable banquets that from time to time have been held under the auspices of the sterner sex in honor of famous players. At twelve o'clock the members and those especially invited began to arrive, and were in turn presented to Miss Anderson, who with Mrs. Croly (Jennie June), the President of the Society, received in the drawing-room adjoining the dining-hall. An hour later the company filed in to the tables, which were handsomely decorated with flowers for the occasion. There were five of them, ranged side by side up and down the length of the room. Altogether one hundred and forty ladies sat down. Miss Anderson occupied the post of honor at the President's right, while near her were seated Mrs. A. M. Palmer, Mrs. Bronson Howard, Mrs. James Brown Potter, Mrs. Moncure D. Conway, Mrs. Belle Cole, Mrs. Edmund C. Stedman, Mrs. Laura Curtis Bullard, Mrs. Westinghouse, Mrs. Felix Moscheles, Mrs. Jean Davenport Lander, Kate Field, Henrietta Beebe, Georgia Cayvan, Lillie Devereaux Blake, Mrs. Beverly Johnson, Mrs. Dr. William Tod Helmuth, Mrs. Mary Kyle Dallas, May Riley Smith, Mrs. Harriet Webb, Madame Demorest and Miss Palmer.

The ladies, despite the æsthetic and artistic tone which pervaded the assemblage, discussed the *menu* with avidity. It consisted of eight courses as follows:

POTAGE.
Consommé Jenny June.
HORS D'ŒUVRE.
Olives, Radis.
POISSON.
Saumon froid á la Remoulade.
RELEVÉ.
Contre filet de bœuf aux champignons Pommes à la Parisienne.
ENTRÉE.
Croquettes de ris de veau a l'Rudalouse Haricots verts.
FROID.
Salade de volaille. Sorbet à la Vanborn.
ROTI.
Grouses. Salade.
ENTREMETS SURVÉS.
Ponding, à la Newton; Glace, Sorosis, Gateaux variés, Fruits, Dessert, Thé, Café.

No wine was drunk. The nearest approach to intemperance was the sorbet, which many of the total abstaining ladies consumed with an apparent indifference to what the results of such dissipation might be. The toasts were drunk in water, filtered for the purpose. In introducing Miss Anderson to the assembly Mrs. President Croly said: "We have gathered to honor our guest, who, although so young, has already honored our womanhood and lifted the standard of the dramatic profession. The stage demands the highest qualifications; there are many actresses who have these qualifications, but few so youthful, so beautiful and so successful as Miss Anderson." Miss Anderson through the speaker begged to be excused from responding personally, as she was excessively fatigued after an all-night's rehearsal of Romeo and Juliet. The entertainment that followed lasted until four o'clock, when the company dispersed. It developed among other interesting things the fact that there are other harps than that of William Winter wherewith the praises of the stars of tragedy can be as sweetly sung. Three original poems were read, as a tribute from the authors to the actress who was being entertained. One of these, from the pen of Madame Merighe, ran as thus:

As snowy lily for the Virgin's shrine,
The veiled mystery, the half-divine,
Her face.

As Phidias' dream, as olden Greece hath seen,
As in the breathing marble, wrapt hath been
Her form.

As gem antique with living flame endowed,
As rays effulgent in the night its cloud,
Her eyes.

As crystal cup touched by a silver wand,
As golden harp struck by a seraph's hand,
Her voice.

As some white dove with sun-smit, stainless breast,
Of starry front and pale argentine crest,
Her heart.

As a fair fame, wherein the unrevealed
Bideth, a god from eyes profane concealed,
Her mind.

Far and uplifted from the earthly sod,
A chaste star shining 'neath the smile of God,
Her soul.

Another poem was written and read by Miss Palmer, the accomplished sister of the manager of the Madison Square Theatre:

The olden singers have a legend told,
How angels, from the upper spheres,
Down gazing on this world of tears
Forsook their home in heaven's pure gold
To bless some child of earth!

Each held in his keeping a treasure fair
On some earth-born soul to bestow,
And one bore beauty with dazzling glow,
And one, wrought genius, wondrous rare
The true god-gift of heaven.

And this had grace, and that a tender smile,
And that a winning, loving soul
With high ambition for a lofty goal,
And one, the power all hearts to wile
With witcheries of art.

And as they journeyed, each in varying way,
They left their blessings one by one
To help young souls life's race to run;
Until it chanced one fateful day
All paused above one home.

And each fay gazing at a little child
That sweetly slept, like new-born flower,
Dropped on her brow, as priceless dower,
His gift. Then as she woke and smiled,
Sang, "Mary, use our gifts."

The tale perchance may come from times of old,
But such a maiden lives to-day,
With potent power all souls to sway,
With dauntless heart, with vigor bold
Full dowered with fairy gifts.

And could I gain, by any search of mine,
For but one single fleeting hour
The wonder-working magic power
I'd straightway use the gift divine
To call the fairies forth.

And bid them crown their charge with laurels green.
But 'tis in vain I seek the sign,
Since once they came at word divine,
She stands unveiled in a radiant sheen,
The glory of her art.

And so we honor her, as women here,
And glory in the growing day
When genius finds an onward way
Made smooth, a pathway clear,
And every one has place.

The entertainment also included a recitation by Mrs. Harriet Webb and the singing of songs by Kate Field, Mrs. Belle Cole and Miss Hallenbeck.

Miss Anderson was delighted with the affair, and the ladies of Sorosis were equally delighted by the charming social graces of their guest.

The Usher.

Mend him who can! The ladies call him, sweet. *In Ushering*
—LOVE'S LABOR'S LOST.

The Messrs. Sam Jones and Sam Small are holding a series of revival meeting in the South that are attracting considerable attention, besides winning large numbers of converts. A correspondent in Birmingham, Ala., sends me the report of a recent discourse by the latter revivalist wherein he indulges in some fantastic and extravagant falsehoods concerning the stage and its people. The gentleman to whom I am indebted for the clipping writes: "The statements are a libel upon the profession. They aroused my indignation, as I have relatives and friends connected with the theatre whom I know to be as reputable and moral as other people. I have been a theatrical manager myself, and the ladies and gentlemen composing my company were in variably of excellent character. The sermons preached by Jones and Small against the theatre have, on several occasions, had a most injurious effect on business in our town, although our pretty theatre is conducted on an irreproachable plane and the best attractions are presented in it. The revivalists go from here to Atlanta to continue their diatribes."

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I can readily understand, after perusing the remarks of Sam Small, why my worthy correspondent is indignant, and I can perceive how they might work injury to play-going in a small town where a preacher, no matter who he may be, is a power, and where there is lacking that public disregard for pulpit dynamite which exists in larger and consequently more liberal communities. Here are some choice extracts from Mr. Sam Small's address, which is prefaced, by the bye, with the assertion that having a brother in the managerial business, and himself having been for a long time connected with newspapers, he knows whereof he speaks, "Theatrical people," proclaims he, "are, as a rule, immoral, and their profession has a tendency to immorality. Therefore theatre-going should be discouraged. The life of theatrical people is not calculated to give them religious thoughts. Not one in a hundred lives a pure Christian life. The very plays they present are immoral, for they bring up the crime and shame of woman, and the applause the people bestow is a blow to the morality of mankind and an insult to God." Of course, this sort of continental lying and misrepresenting is not worthy of a moment's serious consideration in the columns of a newspaper, whatever effect it may have had upon the susceptible citizens of Birmingham. But for the benefit of my correspondent and his peculiar townsmen, let me explain that Mr. Sam Small has tried his hand at journalism, speculation and a good many other things without reaping that rich reward which he fondly expected, and that he has now cloaked himself with the name of religion in the hope, without doubt, that it will prove a more lucrative field of endeavor. The theatrical brother to whom he alludes is Frank Small, an experienced and competent journalist and advance agent. I am quite sure that this gentleman will be happy if called upon to deny that he furnished the revivalist with the manufactured material wherewith he has blasphemed both the stage and Christianity.

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I have received a letter from an actor who takes exception to a statement credited to Mr. Wallack recently in the New York *Times*, that he wished to wager $1,000 that his cast of The Rivals could not be duplicated in this country. The actor suggests that Mr. Wallack would revoke that proposition were he familiar with the roster of the American profession. "Alongside of the subjoined cast," says he, "Wallack's Rivals would cease to breathe. In Union (Square) there is strength. His cast, imaginary, includes Edwin Varrey as Sir Anthony, John Drew as the Captain, Joseph Jefferson as Bob, Frank Mordaunt as Sir Lucius, Mrs. Drew as Mrs. Malaprop, Maud Harrison as Julia and Ada Gilman as Lucy. This would be a powerful aggregation, no doubt, but in its absence the performance at Wallack's will satisfy the most exacting lover of a finely-acted old comedy.

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Mrs. Nixon, who has in charge the woman's work department of the North, Central and South American Exposition to be opened in New Orleans during the present month, asks me to lend her the assistance of this column in order to present a request she wishes to make to the ladies of the profession. Mrs. Nixon is desirous of making her exhibit attractive without great expenditure. She wants to induce each of our leading actresses to send her a doll, dressed in the raiment of her favorite character and accompanied by an autograph card. She is sure that that a case containing this family of miniature stage people will attract a constant throng of admirers. At the close of the exposition the dolls will either be returned to the givers or, if the donors are willing, be sold at auction for the benefit of the city orphans, Mrs. Nixon's address is the American Exposition, New Orleans.

Lizzie Evans' Tour South.

Will J. Duffy, Lizzie Evans' *avant courrier*, is in the city. He reports a very successful season for Miss Evans, especially in the South and Southwest. Her two new plays, Florette and Culprit Fay, have met with high favor everywhere.

"Miss Evans does not present her new plays during her engagement at the People's next week," said Mr. Duffy. "She will appear only in Fogg's Ferry. The new plays will be given a New York hearing during a two weeks' engagement at Tony Pastor's, opening Nov. 30. This theatre is the scene of Miss Evans' first success as a star. Mr. Pastor was so highly pleased with the little lady that he plays the engagement on shares. After the People's engagement Miss Evans goes on the Pennsylvania circuit for a week. Altogether the season has been most successful with us, and we have nothing to complain of. Our company goes South again before the season is over."

TELEGRAPHIC NEWS.

The Hub Mikado.

[SPECIAL TO THE MIRROR.]

BOSTON, Nov. 10.—The Hollis Street Theatre was opened last night, when The Mikado had its first presentation in Boston. Nathaniel Childs read a dedicatory ode, which was well received. The curtain rose on the opera a little past eight, and did not fall till 11.40. John Howson's Ko Ko was well received, and Hattie Delaro's Pitti Sing made a hit. John Stetson, Katie Stokes and Mrs. Frank J. Pilling occupied one proscenium box, while the opposite box held General B. F. Butler, William Warren, ex Mayor Green and John R. Hall. Below the latter, in a stage box, sat Governor Robinson, Mayor O'Brien and others. General Butler and Mr. Warren were received with great applause when the audience discovered them, and they bowed their acknowledgments. John Braham was applauded vigorously as he stepped into view just before the proceedings. Last night's audience was not a representative Boston one, and the success of the opera will depend on others to follow.

Little Nell and the Marchioness drew a good-sized house at the Globe to see Lotta at the beginning of her second week.

A Midnight Marriage had a good house at the Boston Museum. M. B. Curtis in Sam'l of Posen, at the Boston Theatre, and Roland Reed in Humbug, at the Park, had large houses.

A fine house greeted the last night of Stradella at the Bijou Theatre. Mr. Nevendorff's first-nights are Tuesday. The Rat-Charmer to-night.

The Australian Novelty, combination had a large audience at the Howard.

Owen Fawcett's Big Bonanza filled the Windsor.

Hugh Fay Presents His New Play.

[SPECIAL TO THE MIRROR.]

PROVIDENCE, Nov. 11.—Hugh Fay opened Monday night at Low's Opera House in Walter Reynolds' Irish drama, Sweet Innisfail. The star and piece scored an immediate success, notwithstanding that some members of the company were somewhat shaky in their lines. The piece went even better on Tuesday night.

Sam B. Villa Closes.

[SPECIAL TO THE MIRROR.]

MEMPHIS, Nov. 11.—Sam B. Villa, who has been starring his wife, Agnes Wallace-Villa, in Over the Garden Wall, on royalties to George S. Knight, was sued to-day for salaries. An attachment was issued. The company has closed—temporarily at least.

Clara Morris is playing a brilliant engagement at Leubries'.

The Merriemakers.

[SPECIAL TO THE MIRROR.]

BINGHAMTON, N. Y., Nov. 11.—The Corinne Merriemakers are playing a brilliant week. On Monday night they opened in The Mikado to a packed house. The neighborhood was ransacked for chairs to accommodate the crowds. People were turned away. This, too, on a rainy night. The Mikado has taken Binghamton captive. Corinne is a sweet little Yum-Yum, James Sturges a most comical Ko-Ko, Mose Fiske a most dignified Pooh-Bah, and Harry Mills a capital Nanki-Poo. Robert Ward, formerly of the Abbott Opera company, displays a fine bass voice in Pish-Tush, and is frequently encored.

Mr. Gayler's Bohemian.

[SPECIAL TO THE MIRROR.]

PHILADELPHIA, Nov. 10.—The Bohemian, a new play by Charles Gayler, was produced last night at the Temple Theatre. It is a romantic drama, dealing with love and jealousy. It attracted a fair house. The actors were nervous, and judgment must for the present be suspended.

Mme. Judic made her Philadelphia debut last night at the Chestnut Street Opera House, before a small but brilliant audience. The play selected was La Femme a Papa. There can be no doubt of her artistic success. She won the hearts of all. Upon her first entrance she was coldly received, and the tributes of applause were won by merit.

W. J. Scanlan, at the Walnut Street Theatre, crowded the house and turned money away. His songs and jests were enthusiastically encored.

Minstrels in Straits.

[SPECIAL TO THE MIRROR.]

TOLEDO, O., Nov. 11.—Rice and Barton's Minstrels passed through Sunday night in a disabled condition. They took a freight train from here to Columbus to escape paying a hotel bill.

Hoop of Gold opened to a good house at the People's Monday night.

McNish, Johnson and Slavin's Minstrels, at Wheeler's, had a big house last night.

A Texas Boom.

[SPECIAL TO THE MIRROR.]

GALVESTON, Nov. 9.—Little's World company opened last night to over $800. Bandit King opened at Dallas to over $700; Ford's Mikado company, at Houston, to about the same. HENRY GREENWALL.

Miss Russell's Renewed Success.

[SPECIAL TO THE MIRROR.]

PATERSON, N. J., Nov. 10.—A well filled and very appreciative house greeted Lillian Russell in Billee Taylor last night. The entire house is sold for the same opera to-night.

A Contradiction.

[SPECIAL TO THE MIRROR.]

PATERSON, N. J., Nov. 10.—Please contradict the reports that the Lillian Russell Opera company is embarrassed. Old debts of C. D. Hess have caused trouble, but business has been good, and the company will fill all dates under my management. EDWARD SOLOMON.

Harrison and Gourlay's New Play.

[SPECIAL TO THE MIRROR.]

TRENTON, N. J., Nov. 10.—Out of the Frying Pan Into the Fire is the name of Harrison and Gourlay's new farcical comedy. It was presented, for the first time in America, at Taylor's Opera House last night, and seemingly scored a big hit. One of the largest houses of the season. It was an audience the verdict of which any manager might well feel proud.

The Smoky City.

[SPECIAL TO THE MIRROR.]

PITTSBURG, Nov. 11.—Library Hall was filled to overflowing on Monday evening, the occasion being the first production in this city of Nate Salsbury and Fred. Bryton's new play, The Jack o' Diamonds. The audience received the performance very well. Bryton is a very clever actor, and he was very effective at times. His support is above the average.

The Opera House had a very good audience at the opening performance of the Dalys in Vacation. The Dalys are very clever in their way, and their performance is very enjoyable.

The Randolph combination, at the Academy, and N. S. Wood as the Boy Detective at Harris' Museum, had large opening houses.

Profes ionals and a host of friends throughout the city deeply lament the death of John McCullough. Eulogies are heard upon all sides. As an American actor of this age, Manager John Ellsler says, McCullough will rank second only to Edwin Booth.

One of the Three "Onlys."

[SPECIAL TO THE MIRROR.]

LYNN, Nov. 10.—John Stetson's new company in The Mikado opened Manager Rock's Star Course to a large and delighted audience to-night. A large number of newspaper men were down from Boston, also Mr. Stetson himself. As near as I could learn, the general opinion seemed to be that the company is equal, if not superior, in many respects, to its predecessors.

Miscellaneous.

[SPECIAL TO THE MIRROR.]

DANBURY, Nov. 10.—A good-sized house greeted Murray and Murphy in Irish Visitors, last evening, and was in a continuous roar from rise to fall of curtain.

BURLINGTON, Vt., Nov. 11.—On Monday nigh: John T. Raymond presented Colonel Sellers to an $850 house.

MILFORD, Mass., Nov. 11.—Maggie Mitchell, in Maggie the Midget, drew a packed house Monday night.

WASHINGTON, Nov. 11.—Rag Baby, at National, opened to only a fairly good audience. The Devil's Auction drew a good house at Albaugh's. Rosina Vokes, with her English company and triple bill, did not pack Ford's, though the house was good. Henry Chanfrau turned hundreds away from Herzog's.

DETROIT, Nov. 11.—The sterling actor, Louis Aldrich, with good support, opened at the Detroit, Monday night, to moderate business. Public interest in In His Power has been somewhat dampened by past thin presentations by inferior companies in other cities, but this company act the play in a superior manner and will doubtless draw well the rest of the week.

ROCHESTER, Nov. 11.—On Monday night Rhea appeared at the Grand to a large house, presenting her superb characterization of Adrienne Lecouvreur. Her reception was highly complimentary. At the Academy a great business is being done with the Corelli Opera troupe in The Mikado. The opera is staged in fine style. Miss Russell's Katisha is one of the best characters in the play. Blanche Corelli secured the good will and approbation of the audiences at once.

WORCESTER, Mass., Nov. 11.—Storm-Beaten had splendid houses, Monday and Tuesday nights. The scenery is beginning to take on a dingy appearance. The cast is very fair. Mr. Collier received unbounded applause, and deserved it.

BUFFALO, N. Y., Nov. 11.—Mestayer's We, Us & Co. opened an engagement at the Academy of Music Monday night before a large audience All enjoyed the nonsense immensely. Bandmann's Hamlet, at the Museum, filled that house very comfortably The Adelphi audience was lighter than usual. At the Court Street Theatre Favette had a light audience.

ELMIRA, N. Y., Nov. 10.—Annie Pixley appeared at the Opera House in Miss to-night before a large audience. She was warmly greeted. Frank Mayo's Nordeck company appeared at the Mascot Academy Rink Monday and Tuesday to good business. The stage was too small to properly mount the piece, which was saved from a failure only by the excellent acting of the company.

OIL CITY, Pa., Nov. 10.—Rice Opera company presented The Mikado last evening to a large house. Principal parts well taken. Frequent encores.

Professional Doings.

—Adele Godoy, a member of the late Royal Dramatic company of the Netherlands, is a young lady of bright dramatic talents, who is equally at home on the English or German stage. Her line is ingenues, soubrettes or boys. Miss Godoy's face is depicted above.

—John Howson has made a hit as Ko-ko in Boston.

—The Wiley-Golden Chestnut Affair has come in.

—Fred. Wren has revived his comedy, Distrust, and taken it on the road.

—Eloise Bridges is proving a capable actress in the Russian Honeymoon.

—Ed. Abrahams has resigned the position of advance agent for Alice Harrison.

—It is rumored that Frank W. Sanger will withdraw In His Power from the road.

—An Atlanta (Ga.) capitalist proposes to erect a $60,000 opera house in that city.

—Harris' Museum, in Cincinnati, will hereafter be known as Harris' Opera House.

—E. L. Walton's company has returned to town for the purpose of "reorganization."

—John T. Raymond is said to have secured the provincial rights for The Magistrate.

—Mrs. Le Count, of 317 East Fourteenth street, furnishes excellent board to the profession.

—Ben Cotton, the veteran minstrel, has gone into the restaurant business in San Francisco.

—George Kyle is one of the hits as Professor Meekful in Alice Harrison's Hot Water.

—A. D. Hill has returned to the city quite recovered from his recent illness, and is at liberty.

—Walter Reynolds has shipped a large lot of preliminary printing to Walter Hatton, who is to manage his tour of Great Britain.

—Maguinnis' Lord Tatters company is mingling with the crowd on the Square. It is said that salaries were left on the road.

—William Fennessy, a brother of Manager James E. Fennessy, is doing the advertising for both of Heuck's houses in Cincinnati.

—Kitty Cheatham, of Barrows' Professor company, rapturously kissed a Denison(Texas) hotel clerk who found a jewel she had lost.

—Joseph Haworth has received an offer to enter Lawrence Barrett's company to play leading business. He now has the matter under consideration.

—Lawrence Barrett has added to his company Francis K. Harte, a son of Bret Harte; Thomas L. Coleman and a young actress named Miss Guernsey.

—Saints and Sinners has proven a great success at the Madison Square Theatre, Monday night being the biggest second-night house ever known there.

—J. H. Farrell has engaged W. J. Ferguson at a large salary to play his original part, Sir Chauncey Tripp, in A Friendly Tip. Herman H. Perlet will rehearse the music.

—Judge Cullen, of Brooklyn, has refused to enjoin Charlotte Thompson from producing Phyllis Denohr, her adaptation of "Dark Days," and has placed the costs of the suit upon the plaintiff.

—Alf McDowell has left the Muggs' Landing company, his place being taken by Harry Mills, who has recently been Ko-Koing with Sydney Rosenfeld. Mr. McDowell has made more or less fame during two seasons in the part of an eccentric land-agent in the above named play.

—The baggage and boots of The Don have fallen into the hands of Ed Thorne, and he is organizing a company to produce the play. The season will reopen at the People's Theatre in December.

—The negotiations of Harry Miner for Merritt and Conquest's latest melodrama, The New Babylon, the rights to which are now entirely in the possession of Paul Merritt, are progressing favorably.

—James O. Barrows has had a newspaper tilt with Henry Greenwall, the Texas manager. He says that Greenwall booked him where contracts prevailed not and signatures thereto were other than simon-pure.

—George A. Blumenthal denies the report that his Russian Honeymoon company has again disbanded. It was the old original rest they were taking, and none other. The Honeymoon has been re-written and is doing well.

—At Ritzman's store on Broadway a large number of pictures of Mary Anderson are displayed. The demand for them seems to be greater with the public than the demand for seats to see the performances of the original

—Sydney Cowell is pleased with her engagement in Mr. Couldock's Willow Copse company. The part of Meg is just in the line of this clever soubrette, and she is receiving flattering notice for her acting from the press.

—Manager Thomas McDonough, rather than allow the Siberia combination to incur danger of arrest at the hands of the Cincinnati Law and Order League, positively refused to appear at Heuck's on Sunday (8th) in Cincinnati.

—Charles Vandenhoff had an unpleasant experience in connection with the breaking up of the Don company in Philadelphia last week. His trunks were held at the Lafayette Hotel for a board bill, part of which was contracted by Henry Lee. Mr. Vandenhoff was compelled to come to New York without his personal wardrobe. The baggage was recovered after the lapse of several days.

—Harry E. Sanford, [illegible] Maggie Mitchell, is in town for [illegible] reports one of the best seasons [illegible] ever played on the New England [illegible] star opens at the Grand Opera [illegible] week.

—Catherine Lewis has come to [illegible] West, and the horse of the Circus [illegible] now riderless. Miss Lewis' future [illegible] are not decided upon. A return to [illegible] opera, in which she shone so brightly [illegible] visable.

—As his contracts call for the [illegible] Colonel Milliken will retain the name Opera Comedy as a prefix to his company. His [illegible] for Three Wives to One Husband is [illegible] and will open in Harrisburg, Pa., next Monday night.

—Through an error it was stated last week that the matinee at Tony Pastor's Theatre on election day netted only $190. The figure should have been $500. Even the receipts of the regular matinees average more than the former sum.

—Miless Levick was suffering so severely from rheumatism on Tuesday night that his part as Mercutio in Romeo and Juliet was taken by Frank Tannehill, the latter's role of the Prince being assumed by Frank Wise, the stage manager.

—Fred. Bryton will change the rather coarse name of his play, Jack o' Diamonds, to the rather softer title, Forgive and Forget. The change will no doubt be greatly for the better. While the play has been well received, the title has been misleading.

—Among the people cast for The Rat-Catcher of Hamelin, at Niblo's, are Edward Lamb, James F. Hagan, Thomas Shirley, Walter Owen, Henry Siddons, Hunt Lenox, Mrs. Germon, Maria Lewis, Clara Lennox, Leona Clark, Lillie Victor and Jennie Boyd.

—Colonel Milliken has reorganized his Operatic Comedy company. The company is now comprised of R. N. Dungan, Jules Cazzetti, Rudolph Strong, E. A. Eagleton, H. E. Reeves, Annie Deland, Laura Pilling, Maggie Deane, Emily Armour, Tiny Arnold, Annette Cheney and Jay Hunt.

—The Rose Comedy company, managed by Frank Oakes Rose, opens with the Wallack repertoire at Norwalk, Ct., next Monday night. By arrangement with Mr. Wallack Rosedale, Ours and A Scrap of Paper will be presented. Mr. Rose has surrounded himself with an excellent company.

—John Stetson received a telegram from Boston yesterday stating that Judge Aldrich had made the injunction against Blanche Corelli, restraining her from playing The Mikado, perpetual, save with piano accompaniment, and further restraining her and all others from using the names of Gilbert and Sullivan.

—The citizens of Newcastle, Pa., and those who attended the performance are indignant because the promised photographs of the audience that assembled to see Louis Balfe in Dagmar are not forthcoming. Messrs. Havlin and Erlanger are roundly denounced. Local manager Allen is out of pocket over the breach of faith.

—Milton Nobles writes THE MIRROR from Victoria, B. C., under date of Nov. 3: "An elegant little opera house has just been completed in this city. We opened last night, to Love and Law, to a very large and fashionable audience. My engagement is for four nights and indications point to very large business. Mr. Nobles is in Portland, Ore., this week, and Butte City, Mont., next. He reaches Winnipeg on Dec 7.

—Professionals will be pleased to learn that G. C. Aschbach will manage the new theatre at Allentown, Pa. It is the Music Hall, and it seats 1,600. It is on the ground floor—a great desideratum. Opera chairs throughout. The stage-room is ample for any attraction. The opening date occurs in the latter part of December, and Manager Aschbach wants a number one attraction. Allentown is one of the best theatrical towns in Pennsylvania, and attractions are limited to two a week.

—Ida Mulle, who makes her debut as a star at the Third Avenue Theatre on Monday night, is a woman in miniature. She has been on the stage but a few years, and in that short time has made a score of successes in comic opera and burlesque. In the Gilbert and Sullivan operas she has played all the leading roles, and at one time was a very popular prima donna in juvenile opera companies in New England. Her first professional appearance was as Josephine in Pinafore. Miss Mulle became well known in New York as the original Cupid in Orpheus and Eurydice.

—The people engaged by Horace Lewis for Zimmerman's new Monte Cristo company comprise Charles E. Verner, D. J. Sullivan, James Bevins, Joseph Ransome, E. H. Hoyt, E. F. Nagle, F. R. Stevens, R. Melton, Josephine Merry, Sophia Gilpin and Portia Albee. The play is the Fechter version, and is presented by arrangement with James O'Neill. The scenery is entirely new, and is from the brushes of Harley Merry and Gaspard Maeder. Mr. O'Neill and Arthur Leclercq, Fechter's old stage manager, will supervise the rehearsals next week. The opening will take place about Thanksgiving.

—In conversation with a MIRROR representative, H. S. Taylor expressed himself as extremely indignant at the slur cast upon him by a member of the Don company last week, who stated that the week's idleness was due to a mistake made by that gentleman in the routing of the organization. "The sponsors of the Don company were Robert Arthur, John E. Cannon and Henry Lee," he said, "and time was booked and covered for it the weeks of Nov. 2, Nov. 9 and Nov. 16. They refused to fill the time arranged for them in such cities where The Shadows of a Great City and Michael Strogoff play and make money, both of those companies being just as expensive to run as the Don. I think that the members of the Don company were not told the truth, and that the blame was shifted on to me to save the death of the play. Even if the week of Nov. 2 had been filled to satisfy them, they could not have reached the next stand."

Letter to the Editor.

A DENIAL FROM MR. SHERIDAN.

PHILADELPHIA, Nov. 7, 1883.

Editor New York Mirror:

MY DEAR SIR:—My attention having been called to a statement in your last issue, that a number of my company had resigned on account of salaries being in arrears, I take this earliest opportunity of pronouncing said statement as unqualifiedly false. There have been but two resignations tendered, and both for reasons of a private nature and their own.

There have been, aside from these, however, three removals made for incompetency, and from these people originated the above falsehood.

I am happy to state that we are not only [illegible] arrears, but that over two-thirds of the [illegible] salaries have been paid, although not [illegible] Tuesday next, our regular salary day.

I remain truly yours, W. H. [illegible]

[illegible]ROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

[illegible] played 2d, to a large and well pleased [illegible]. Applause liberal and well merited. Black [illegible] time here since 1867), drew a large crowd, [illegible] acrobatic and ventriloquial features were the [illegible] seen here. Pyke's Mikado Co., 14th. Call[illegible] Minstrels, 16th.

[illegible] Connected with a play like the Black Crook, [illegible] only natural to look for superstition and a belief in [illegible]—and here I found it. Being in the [illegible] of the house, directly the doors were opened, I [illegible] credentials. "They are correct, and I'm glad to see you," etc., etc., "But I cannot admit you yet—[illegible] until I have taken in some tickets. It's a whim, of [illegible] but I hope you'll excuse me."—Kate Anderson, of the Hornell Dramatic Club, is making rapid ad[illegible] in her studies, and gives promise of a successful future.

HARLEM.

The popular comedians, Evans and Hoey, appeared in A Parlor Match, Monday night, and afforded much merriment. Alone in London, 16th.

COHOES.

Opera House (P. J. Callan, manager): Kate Claxton, in Called Back, 4th. A strong co. supports Miss Claxton, and the audience departed with words of praise for every feature of the play. The play itself is intensely interesting and the rendition was nearly faultless. Ralph Delmore as Paola Macari was excellent. The entire performance is a series of striking and original scenes. We had Lord Tatters, 7th, with Dan Maginnis in title role. Play poor; company ditto. Business fair. I understand this co. closed here.

SENECA FALLS.

Daniels Opera House (Milton Hoag, proprietor): Soydam's Humpty Dumpty, 5th; good satisfaction. California Minstrels, 6th, to fair business.

BINGHAMTON.

Binghamton Opera House (F. Down, manager): Baker and Farron in A Soap Bubble 3d, to a crowded house. Dan'l Sully in The Corner Grocery 4th. A good performance poorly attended.

OHIO.

DAYTON.

The Grand (Reist and Dickson, managers): The Thompson Opera co. produced The Mikado, 1st, to a large and highly pleased audience. The co. includes many vocalists of merit. The Ko-Ko of A. W. F. MacCollin was the best seen here this season. The chorus was large, strong and well drilled, and aided greatly in the presentation of the opera. One of the largest and most fashionable audiences of the season attended J. K. Emmet's Fitz in Ireland 5th. Emmet is as graceful and pleasing as ever, although his voice is not what it was several years ago, nevertheless, his many songs were acceptably rendered. Co. only fair; I may say, poor. Dickson and Jael's co. produced The World 6th, 7th, and matinee to good business. The co. is one of the best that has ever appeared here in this popular melodrama. Charles Chapelle as Sir Clement Huntingford was most natural, and gave a manly impersonation of the injured brother. Wash. Melville as Mo Jewell kept the audience well amused. The rest of the co. was far above the average, and gave more than satisfaction. Scenery beautiful.

Cues: Philip Branson, the Nanki-Poo of The Thompson Opera co., stepped into the office of the Beckel House, and noting that he had been registered after the people in the chorus, became very much offended, and began insulting the members of the co., also Manager Thompson and wife. Manager Thompson informed Bronson that it was done unintentionally, and that he would right the matter any way he (Bronson) would suggest; but as Bronson was slightly under the influence of canal water, they could do nothing with him, and unbeknown to the co. he went to Cincinnati and was not missed until shortly before eight o'clock. What to be done was a conundrum, as there was no one in the co. who could take his part. Finally Bebe Vining, the Pitti-sing of the co., took the part, and acquitted herself admirably, when one takes into consideration that a lady never understudies a male part. Manager Thompson afterward strolled into the lobby murmuring:

"I have placed him on the list,
For he never will be missed."

Bronson is the same gentleman who created the disturbance at the banquet tendered the Thompson Opera co. at the Highland House, Cincinnati, last August.—Ed. Frail is in the city making arrangements for Denier's H. D., 14th—One of the local issues says that Dayton will have a new opera house. I hope it will not terminate in smoke——Manager Larry Reist and Manager Thompson were arrested and fined one dollar and costs for giving a "theatrical entertainment" at the Grand.

COLUMBUS.

Grand Opera House (Millers and Okey, managers): Nobody's Claim, with Joseph Dowling and Sadie Hasson in the leading parts, did an enormous business last week money being turned from the door every evening. Rice and Barton's Minstrels this week; Hallen and Hart's Prize Ideals next.

Items: The Arion Club assisted by Currier's Cincinnati Orchestra and Mrs. Emma Perkins give a concert 17th.—Clara Morris 24th.—Mr. Dowling and Passenger Agent William Hunter furnished transportation to the four people John W. Ransone left in the lurch last week. Ransone claimed he was not able to pay salaries on account of bad business; but he certainly cleared enough on his week here to have given them something on account.—J. S. Moulton, of the Bennett and Moulton Opera co., was in town last week.—Ed. Abraham's play, In the Midst of Life, will be produced at the Grand next Summer.—The following are the newly elected officers of Columbus Lodge, No. 37, Benevolent and Protective Order of Elks: Exalted Ruler, C. C. Harrison; Esteemed Leading Knight, Dr. W. W. Freeman; Esteemed Loyal Knight, Robert Hull; Esteemed Lecturing Knight, W. C. Wikoff; Secretary, John R. Malloy; Treasurer, Charles D. Hinman; Tyler, William Devere; Inner Guard, James Miller; Esquire, Thomas Hampson. Trustees, C. A. Miller, W. A. McDermith and S. N. Cook.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): Seabrooke's Hobbies drew slim houses 2d, 3d and 4th. Seabrooke and Miss Filbach are very clever people, but the rest of the co. is poor. I was pleased to meet at the door my friend Owen Ferree, one of the most courteous managers in the business.

People's: Little Nugget has turned away people every night, and five matinees saw the house packed, notwithstanding disagreeable weather. Present week, Hoop of Gold. Gardiner's co. in Only a Farmer's Daughter, 16th.

ZANESVILLE.

Schultz's Opera House (John Hoge, manager): It seems that our people did not care much to have themselves photographed under Havelin and Erlinger's electric light, as only a fair-sized audience was present 6th. The play was Dagmar, an emotional drama of no special merit. Its four acts are rather sluggish, and there is scarcely any comedy element to relieve the tedium. Louise Balfe sustained the title role in a pleasing manner, and proved to be possessed of promising abilities as an emotional actress. Her delivery was good, as was also her elocution; she was honored with two calls. Her costumes were elegant. The support was not worthy of much praise; several were not well up in their lines. Hamilton Harris, as Colonel Healey, and Spencer Harrison, as Hugh Percival, were fair. Blanche Plunkett had a small part in Carrie Rivers and made it very pleasing.

Bijou Opera House (George F. Lee, manager): The Wren Comedy co. played Distrust 2d, to a small crowd. An exceedingly poor lot, only one of whom deserves special mention, the first comedian. But as there were no programmes furnished, I cannot give his name. The management of this house will pass into the hands of Dr. G. C. Farquhar 15th. I have not learned what the policy of the new regime will be.

Zephyrs: I had the pleasure this week of meeting Messrs. W. A. Edwards, agent of Lizzie May Ulmer, and George T. Clapham, manager of Thatcher, Primrose and West's Minstrels.

MT. VERNON.

Woodward Opera House (L. G. Hunt, manager): Wife's Honor co. cancelled 10th. Change of route said to be the cause. This is the sixth co. to cancel this season. At this rate we will only have one attraction a month. Clara Louise Kellogg will do big business 16th.

Items: Hon. Henry B. Curtis, one of our wealthiest citizens and owner of Woodward Opera House, died at Chicago 9th, of pneumonia, aged 86.—Fanny Mountcastle co. passed through here Sunday en route to Mansfield.—A very annoying circumstance happened the co. the night they left Zanesville. A store was robbed and officers followed the co. to Newark and compelled them to "show up" the contents of their trunks.

LIMA.

[illegible] Opera House (H. E. Watcham manager): [illegible] 2d, to an overflowing house. The play was put [illegible] magnificent style. Each character was so well [illegible] that it would be hardly fair to mention any one in [illegible], though George R. Parks as Nicolai, Charles [illegible], and Emma Vaders as Sara, deserve it. [illegible] acting in the third act was especially fine. [illegible] with Jaracoff carried the audience by storm [illegible] her an ovation. Louise Pomeroy, 6th, as [illegible] business. Miss Pomeroy made a very [illegible] was supported by a small and indif[illegible] Pixley 14th.

[illegible] Locke, associate manager of Faurot's, [illegible] Tuesday night. Mr. Watcham is a little [illegible].—F. M. Haller left 7th for Phila[illegible] of Fred. Warde.

LANCASTER.

[illegible] House (M. Wicklemyer, man[illegible] Dramatic co. played Distrust, [illegible]

or, Love Wins, 5th, to only fair business. Mr. Wren attributes his poor business here to the bad management of his advance agent whom he has discharged.

MANSFIELD.

Miller's Opera House (Miller and Dittenhoefer, managers): Nat C. Goodwin his Skating Rink drew a crowded house 6th. Goodwin has a fine company, and his play, although without a plot, contains lots of fun and many new features. Allison and Felch's Musical Comedy co. played Princess Trebizonde 7th to large audience. Messrs. Allison and Felch are capable comedians, and Misses Grey, Lascelles and Ferris rendered the leading characters very acceptably. Clara Louise Kellogg 14th; W. J. Scanlan 17th.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): We have a week of the legitimate. Richard, Monday and Saturday evenings; Hamlet, Tuesday and Wednesday; Macbeth, Thursday, and Othello, Friday night and Saturday matinee. Very large week's business and the best that Keene ever played to in this city. He is rendered good support. It is headed by Gustav Levick, Henrietta Vaders and Lettie Allen. The different plays were superbly mounted. The Dalys in Vacation, 9th; Siberia, 16th.

Library Hall (Frederick A. Parke, manager): Mr. and Mrs. George S. Knight closed a very fair week's business 7th. Over the Garden Wall is as ludicrous as ever, but the co. this season is not as strong as that of last. Frederick Boyton in Jack o'Diamonds 9th; Lester and Allen's Minstrels 16th.

Academy (H. W. Williams, manager): A very large business was done by Pat Rooney last week. Co. gave a very good show; Randolph's Novelty co. 9th; Rentz-Santley Novelty co. 16th.

Harris' Museum (P. Harris, manager): Our Goblins did the usual large business last week. Barring Lydia Yeaman's specialities, the entertainment was rather tame. N. S. Wood 9th; I. O. U. 16th.

Natural Gas: The Chalet Museum on Sixth street continues to do a fair business.—Col. George Starr did a good business with his opera co. at McKeesport, Pa., last week. He did the Mikado in fine style 6th. A lot of the Colonel's friends from this city were present.—Mrs. Knight fainted at the end of the second act of Over the Garden Wall on Wednesday evening. She has been overworked of late.—Gus Spitz has put a vaudeville combination on the road to play the small towns of Western Pennsylvania and Eastern Ohio.—Georgia Dickson, who will appear in Amorita at the New York Casino 16th, is pleasantly remembered as the soubrette of our opera house stock company.—Squire Alexander Seavor, late of Library Hall, assumes command of the East Liverpool (O.) Opera House 16th. He opens with the Cora Van Tassell co.—J. K. Emmet is still circulating in our near one night stands.—Harry Kennedy was in town 7th. Mr. and Mrs. Titus (Lydia Yeamans) will begin legal proceedings against Welch and all the proprietors of the late Cold Day co. to recover back salary, etc.—Rosita Worrell was too ill to appear with Over the Garden Wall last week. She remained at her hotel during the entire week.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): W. J. Scanlan in Shane-na-Lawn, 2d, to a very large and delighted audience. Mr. Scanlan evoked great applause, and was called before the curtain several times. A Rag Baby, 6th, to a large audience, and all were kept in a roar.

WILKESBARRE.

Music Hall (W. H. Burgunder, manager): W. J. Scanlan and an excellent co. presented Shane-na-Lawn to a considerable audience, 3d, and gave great satisfaction. Mr. Scanlan's co. depicts in the most realistic and artistic manner the nobility of character of the Irish aristocracy. The play has numerous thrilling dramatic situations, which were frequently applauded. Mr. Scanlan was repeatedly encored for his singing. This co. is the strongest in point of dramatic ability that Mr. Scanlan has ever brought here. The most notable members of the co. are Frank Ambrose, Ethel Brandon and Mr. and Mrs. J. B. Turner. Romany Rye, 4th and 5th, to very good business. The leading roles were skilfully handled by John Burke and Victory Bateman. The difficult part of the old hag, Mother Shipton, was well interpreted by Belle Douglass. O. B. Collins, Charles J. Jackson and B. J. Murphy, as Joe Heckett, Boss Knivett and Philip Royston, respectively, deserve creditable mention.

Zephers: There was a rumor about town that Colonel Milliken intended arresting the editor of a local paper for an alleged libellous article upon the merits of the members of his co. The article in question does not seem to have been aimed at the manager or members of the co., but at the owners of Music Hall, who are at loggerheads with the management of the paper referred to. Such difficulties existing between hall owners and the local press are not calculated to advance the interests of the "art dramatique," and cos. visiting our city must unavoidably be the sufferers.

OIL CITY.

Opera House (Kane and Rogers, managers): Dan'l Sully, 5th, in Corner Grocery; first time here. Good business; well pleased audience. Each lady in attendance was presented with a card-receiver. Baker and Farron in Soap Bubbles, 12th

READING.

Academy of Music (John D. Mishler, manager): Romany Rye drew large houses, 6th, 7th. During the performance Miss Bateman was taken seriously ill. Her place was ably supplied by Miss Hoolihan.

Grand Opera House (George M. Miller, manager): Lizzie May Ulmer in Dad's Girl, 4th, to good house. The play was well presented. Baker and Farron in A Soap Bubble, 5th, to fair house. The Hamersly Opera co. endeavored to sing Chimes of Normandy, Olivette and Mascotte. Decidedly the worst opera co. that ever appeared in this city. Minnie Oscar Gray and William T. Stephens and co. in Without a Home, and Saved from the Storm, week of 9th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Harrison and Gourlay in Skipped by the Light of the Moon to a crowded house, 2d. Though the performance was satisfactory, there was some disappointment, as the support was rather commonplace. Lizzie May Ulmer in Dad's Girl gave a good entertainment 3d, but the audience was only fair. Draper's Double Uncle Tom's Cabin to large houses, 4th and 5th. Frederick Warde in Virginius gave complete satisfaction to a full house, 7th. This actor has improved very much during the past year.

HARRISBURG.

Opera House (Markley and Till, managers): Fred. Warde presented Julius Cæsar to good business, 6th, and was successful in winning approbation of them all. He is surrounded in the main with good material, and is particularly fortunate in the possession of a fine leading man in the person of Henry Aveling. This satellite fairly outshone the star in the quarrel-scene, and was a strong competitor with his chief for the favor of the house.

Opera House (H. J. Steele, manager): A Rag Baby was on for 7th, and drew largely. This is emphatically one of the best, if not the best, of Hoyt's laughable skits. A tidal wave of merriment was started at the opening of the second act, and continued with gathering force until the final curtain. Ida Siddons, 2d; Frank Mayo, 13th.

TITUSVILLE.

Academy of Music (R. W. Barnsdall, manager): The Corinne Merriemakers entertained us for a week, opening 2d. Repertoire: The Mikado, Capers, Mascotte and Chimes of Normandy. Very good house, considering the bad weather. Corinne received lots of flowers.

Item: Capt. D. Emory is building a new opera house and expects to have it ready in a few months.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): The farcical comedy, A Soap Bubble, was presented 5th to a well-filled house. Baker and Farron, who fill the principal parts, are clever comedians, and with the assistance of the support give a very laughable performance. There is, however, a vein of coarseness and vulgarity throughout the play that, although keenly enjoyed by the gods, was very disagreeable to the down-stairs people. Kate Claxton 14th.

Items: Manager Evans of the Pittston Opera House paid us a flying visit 5th. Work at the new Music Hall is progressing very satisfactorily. The plasterers are nearly finished, and the skeleton work of the two galleries and the private boxes are complete. Manager Aschbach expects in a short time to work day and night on the interior. He hopes to be in readiness to open by Christmas.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Romany Rye 2d and 3d to fair business. The cast was good and the scenery fine. Baker and Farron 4th to light business. The quartette singing was beautiful. W. J. Scanlan in Shane-na-Lawn 5th to a packed house.

WARREN.

Library Hall: Kiralfys' Black Crook 6th to an overflowing house. We, Us & Co., (Mestayer-Vaughn) 13th; Kindergarden 21st.

FRANKLIN.

Franklin Opera House (William Sutley, manager): Maxwell's Uncle Tom's Cabin had a fair house, 5th.

PITTSTON.

Music Hall (W. L. Evans, manager): W. J. Scanlan in Shane-na-Lawn, 4th. Crowded house. Baker and Farron's Soap Bubble, 7th; fair house. Kate Claxton, 12th.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): The first four nights of this week Hugh Fay will present his new play of Denny Doon. On Friday and Saturday Mme. Aimee will be seen in Mam'zelle and Divorcons. Week of 16th Janish, and 23d Mr. and Mrs. George S. Knight. Last week Bristol's Educated Horses were the attraction. The entertainment in several respects surpasses the Equine Paradox. Very liberal patronage.

Providence Opera House (Robert Morrow, manager): The Don, which was to have appeared Monday night, cancelled, and in its place Professor Cromwell's Illuminated Entertainment will be seen until Thursday, when The Mikado opens for a week. Last Saturday evening Maggie Mitchell closed one of the most successful engagements the favorite actress ever had here.

Theatre Comique (J. D. Hopkins, manager): The management is out again this week with another list of first-class attractions. The arrivals are Billy Carroll, Harrington and Johnson, Charles Raymond, Willie and Helene Eddy, Alice Raymond, Leonard and Mullen, Annie Dunn and Rosa Mack, Rosina, male impersonator, and Johnny Brace.

NEWPORT.

Newport Opera House (Henry Bull, Jr., manager): A packed house greeted Storm-Beaten, 6th—no doubt occasioned by the appearance of Charlotte Wayland, a Newport lady, as Kate Christianson. When here last season she essayed the role of Priscilla. I think the change is for the better, as Miss Wayland's style is more of the emotional. Some very handsome floral tributes were passed over the footlights and recalls were numerous. Scenery fine and co. strong.

Personal: H. E. Sanford, advance for Maggie Mitchell, was in town 6th. He says his star's business this season has been phenomenal.

TENNESSEE.

KNOXVILLE.

Staub's New Opera House (Fritz Staub, manager): Devil's Auction, 2d, to the largest house of the season. Doors opened to standing-room only. J. Bernard Dyllyn, as Toby, and Louise Dempsey were especially fine. Little Lizzie Evans, 6th and 7th, with Saturday matinee, to fair business. Deserved better and would have had better but for the rain. As Chip in Fogg's Ferry she can't be beat. Bijou Opera co., 12th, 13th, 14th; Skipped by the Light of the Moon, 19th, 20th.

Personal: Am under obligation to J. H. Washburn, of the Parlor Match, for personal favors.

MEMPHIS.

Leubries Theatre (Joseph Brooks, manager): Kidder's Niagara, week of 2d. Rose Eytinge, in the leading character, was superb, giving the part a rendition simply grand. The entire co. is very fine. The play is quite strong and very interesting, and was very fairly patronized.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): Gus Williams in Oh, What a Night! 2d, 3d, 4th and matinee to fair houses.

Grand Opera House (J. O. Milsom, manager): The Emma Abbott Opera co. appeared 5th, in The Mikado; 6th Faust; 7th Norma, and at matinee, by especial request, The Mikado was repeated, in place of the Bohemian Girl. Crowded and fashionable houses. Most successful engagement Miss Abbott has ever played in Nashville. Bertha Ficke, a native of this city, made her first professional appearance, as Siebel in Faust, meeting with a most cordial reception from her many friends. She was the recepient of a gold bracelet set with diamonds.

Olympic Theatre (F. E. Lonas, manager): The Spanish Troubadours and Edelweiss Mountain Choir drew very good houses last week.

TEXAS.

WACO.

McClelland Opera House (Sanford Johnson, manager): Ada Gray in East Lynne, 4th, to fair business in spite of wretched weather. Her acting fascinated the audience, and was rapturously applauded.

DALLAS.

Dallas Opera House (Henry Greenwall, manager): Oct. 30, James O. Barrows as The Professor, supported by Kitty Cheatham and a superb cast, to a very large and fashionable audience. Miss Cheatham did exceeding well and made a vast number of friends among the elite of this city, and can therefore be assured a good house whenever she appears here. It is needless to say that Mr. Barrows did well. Bird's Minstrels, 3d, 4th, to light houses on account of bad weather. Tally-Ho to a medium-sized audience, 5th.

AUSTIN.

Millett's Opera House (C. T. Millett, manager): Fowler and Warmington's co. played Oct. 30 and 31 in Skipped by the Light of the Moon to full houses, first night and matinee, but poor house second night. Splendid co. and gave an excellent performance. Ada Gray 2d, in East Lynne, to poor house. Miss Gray was very good and is supported by a good co.

TEXARKANA.

Ghio's Opera House (A. L. Ghio, manager): The World played to poor houses 2d. Bandit King drew a very top-heavy house 4th. Skipped by the Light of the Moon, 5th, to very good house. Fine performance.

Pencil Points: R. L. Downing was the guest of Miss Ray Marx and mother while here. He wishes to be remembered to The Mirror.—Harry Raymond, late of Thomas Opera co., joined the Skipped co. here.

TYLER.

Albertson's Opera House (E. Albertson, manager): Skipped by the Light of the Moon, 3d. The house was jammed, and everyone came to the conclusion it was "funny, very very funny." J. O. Barrows played The Professor, 5th, to a full house. The performance was very poor, and a part of the audience left in disgust.

Items: Dangue fever has abated, and the result is full houses for all attractions.—The New York Mirror can be found on sale here at the stationery house and newsdepot of Starley and McClendon.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): The greatest enthusiasm manifested by theatre-goers in a long time, occurred 2d, the occasion being the first presentation of The Mikado. It was given by local talent. The opera was put on in splendid style. Never in this city was seen such a rush for seats. When the box-office first opened there were at least a hundred persons in line. Many were disappointed in obtaining seats, and before the crowd had been served all the seats for both nights were taken. During the performance the principals were repeatedly recalled, and it was nearly midnight when finished. Messrs. John D. Spencer and John T. White as Ko-Ko and Poo-Bah were the leading spirits, their acting and management both going a great way toward making the affair a success. Nettie Thatcher, Louie Wells and Ivie Clawson, as three little maids from school, were enthusiastically encored in their trio. The "Tit-willow" and "The Flowers that Bloom in the Spring" were loudly encored. Taken as a whole, the piece is perhaps the best rendered of anything in its line ever done here by local talent.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Louise Balfe in Dagmar, appeared 4th and 5th to good business. The audience was highly pleased with the performance. Adah Richmond 19th and 20th; Gus Williams, 21st.

Academy of Music (Charley Shay, manager): Rentfrow's Pathfinders opened this house last week for the second time this season, and did a good business. Dot Seville, Frankie Jones and J. N. Rentfrow were recalled several times. Harris' Opera co. 16, in the Mikado.

PARKERSBURG.

Academy of Music, (M. C. Van Winkle, manager): Louise Balfe made her first appearance in her play, Dagmar, 3d, to a full and appreciative house. In the first act she makes an impression that charms the audience and holds them in anxiety to the end. Hamilton Harris as Colonel Stanley was excellent. D. E. Reilly playing Lord Castleton severed his connection with the co. and returned to Cincinnati. Crossen's Banker's Daughter, 5th, to fair house. Mr. Crossen's G. W. Phipps is as amusing as ever.

Compliment: Miss Balfe complimented Manager Van Winkle, saying his was the finest stage setting she had had since she left Philadelphia.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): C. W. Couldock in The Willow Copse, 2d, 3d and 4th, to fair-business. Mr. Couldock is a prime favorite here, and was warmly received. The support was strong and capable. Carrie Turner as Rosie, Sydney Cowell as Meg and Raymond Holmes as Augustus, being the most deserving of mention. Miss Turner displayed great power in the stronger scenes and moved many in the audience to tears. Miss Turner severed her connection with the co. and returned to New York on the 4th, her place being filled very acceptably by Eugenia Blair. Frances Bishop in Muggs' Landing filled out the week, opening 5th, for four nights. Owing to wet weather the attendance was very poor. Modjeska, 16th, 17th, 18th; Big Bonanza, 19th, 20th, 21st.

Academy (Jacob Litt, manager): We, Us & Co., No. 2, gave two performances 1st, to crowded house. The least said of the performance the better. Lost opened week of 2d, and has been playing to poor business. The scenery and mechanical effects are very fine, but little can be said of the play. Amberg's Thalia Opera co. week of 8th.

Breezes: May Fisk's Female Minstrels have been delighting the patrons of Slensby's.—The Leopard Boy and the What Is It, in a sparring contest, and the Princess Lucy, said to be the smallest lady in the world, are the principal attractions at the Dime Museum.—H. H. Thiele, leader of the New Academy orchestra, has arranged a series of Friday matinees, for which a full orchestra and two or three vocalists will be provided.—Prisoner for Life at the New Academy week of 15th.—The peace negotiations between Rosenfeld and McCaull held in this city last Tuesday amounted to nothing.—If Alfred Benedict, manager New York Dramatic co., will send his address to your correspondent, he will learn of the whereabouts of three boxes of lithographs of which he is in search.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Rhea was the attraction week of 2d. On the opening night, during the second act of Adrienne, the gaslights in every part of the house suddenly went out. The audience was dismissed, and their admission money was either returned or a check given for any of the succeeding performances. The repertoire for the week was Adrienne, A Dangerous Game, Frou Frou, The Power of Love and Comedy and Tragedy. The audiences throughout the engagement were large and appreciative. Rhea is well supported. Wages of Sin week of 9th.

People's Museum: E. W. Castine's co. headed by James Reilly, presented last week the musical comedy, The Widder. Business good.

Horticultural Gardens: The Monday popular concert was well attended. Rose Braniff was the principal soloist. The Holmans appeared rest of week in the opera Uncle Tom's Cabin and Girofle-Girofla.

OTTAWA.

The Royal Theatre is doing a rattling business last week. The Galley Slave to packed houses. This week Streets of New York.

AUSTRALIA.

During the past month things theatrical have been booming, and good business all round seems to be the order of the day (or night). The people of this country being great lovers of pleasure, seem to patronize first-class entertainments much more freely than we do in America. After an absence from these shores one cannot fail to be struck with the fact that though located geographically so many thousands of miles from the Old World's advancing influences, Australia keeps up to the time in theatres and public amusements. This is no doubt owing in a great measure to the enterprise of our large managerial firm of caterers, who are continually on the watch for attractions through their agents in England, America and elsewhere, with the result that all the latest novelties reach us before they have had time to well establish themselves in London and New York.

Dion Boucicault and co., having just finished a most successful season in Australia, proceeded to New Zealand, after a tour to which colony they return to the United States, taking with them Herbert Fleming, a young actor of much promise, who has been playing leading business here for some years and should be a success in America.

The Irish citizens entertained Mr. Boucicault at a picnic down the beautiful harbor last Tuesday, on which occasion a great deal of superfluous "blarney" emanated from the silvery tongues of some of our prominent ward politicians.

Messrs. Williamson, Garner and Musgrove open to-night at the Theatre Royal, Sydney, with their opera co., Alice Barnett, the late arrival from America being starred as Ruth in The Pirates. G. L. Goodman is still the treasurer at this house, and during the late Boucicault rush has had all his work cut out to satisfy the demand for seats.

Gracie Plaisted, who has played a very successful season in comic opera, returns to the States by this steamer.

The lessees of the new Opera House, Sydney, and the Bijou Theatre (Majeroni and Wilson), have made extensive improvements in these two theatres, which are good comedy houses. Rignold and Allison are getting the roof on their new theatre in Sydney, which, when finished, will embrace all the latest improvements.

Fryer's Circus, with performing dogs and horses, sailed from Honolulu on the last trip of the *Zealandia*, and on its arrival at Auckland the Government refused to allow the animals to land on the Quarantine regulations. They were shipped into a hulk and taken to the Quarantine Station, while the boys are walking about cooling their heels in Auckland. Old man Fryer is anathematizing the New Zealand Government for the loss of time and money which he is compelled to undergo.

In Melbourne The Private Secretary keeps the boards of the Theatre Royal, and as yet there is not the slightest indication of its being displaced. Mixed is being played at the Bijou Theatre with more satisfactory financial results than were obtained by the same production in Sydney. Romany Rye was this week to end a tolerably good run at the Opera House. At the Nugget Theatre the Helen Vivian co. has been performing in sensational drama to remunerative audiences.

In New Zealand the McMahon and Leitch co. is successfully working the North Island and the Wybert Reeve co. doing ditto in the Middle Island. The tour of the latter in Maoriland will end some time this month.

The building in York street, hitherto known as the old Masonic Hall, has been rechristened The Olympic, and was opened under the lesseeship of Messrs. Davis and Raphael, with a specialty comb., which includes, besides several other well-known artists, Darcey Stanfield, Fred Dark, Percy Shannon, Amy Horton and the Misses Martin. The graceful dancing of these two sisters will be remembered in connection with many Drury Lane pantomimes.

George Darrell has opened here to good houses in his own piece, The Sunny South, an Australian sensational drama full of murders and hairbreadth escapes by land and sea.

At the Gaiety, Dampier is running Never Too Late to Mend, with B. A. Jones as manager, and Hiscock's Minstrels have completed their sixty-ninth week at the Academy of Music, and go to Melbourne for the Cup week, which is the carnival time of Australia. The latter co. comprises W. H. Bent and Sam Keenan on the ends, and as solo singers E. C. Dunbar, L. Braham, Beaumont Read, E. Amery and W. Bally, with N. Feuillade as leader and A. Moynham in gymnastic specialties. These have constituted the co. all through this unprecedented run of minstrel business.

Harry Rickards opens at the Academy next Monday with a London variety company. Gratton Riggs, Irish comedian, is doing the provinces with success and W. H. Leake is with the Royal stock company. Billy Emerson is playing in Melbourne and does not know when he will return to the States. Leon and Cushman have not been a great success here. They take a small company round the country next week.

It is proposed to form a Lodge of Elks in Australia and a meeting has been called next Wednesday to petition the Grand Lodge in New York to grant a dispensation for that purpose. Quite a number of the best people have asked for membership, and we hope to give American brethren who may come this way a hearty welcome.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A Brave Woman Co.: Asbury Park, N. J., 16; Fredericksburg, Va., 17; Staunton, 18, 19; Richmond, 20, 21.

Aimee: Fall River, Mass., 12; Providence, 13, 14; Brooklyn, 16, week; Brooklyn, E. D., 23, week; Boston, 30, week; N. Y. City, Dec. 7, week.

Annie Pixley: Akron, O., 12; Sandusky, 13; Lima, 14; Chicago, 16, week; Cincinnati, 23, week.

Ada Gray: Gainsville, Tex., 13; Denison, 14; Paris, 16; Texarkana, 17; Hot Springs, Ark., 18, 19; Little Rock, 20, 21; Cairo, Ill., 23; Paducah, Ky., 24; Henderson, 25; Evansville, Ind., 26.

After Dark Co.: Newark, N. J., 9, week; Cleveland, 16, week.

Arthur Rehan's Co.: Easton, Pa., 12; Wilkesbarre, 13; Scranton, 14; Pittston, 15; Binghamton, N. Y., 17; Ithaca, 18; Syracuse, 19; Rochester, 20, 21; Olean, 23; Warren, Pa., 24; Oil City, 25; Bradford, 26; Buffalo, N. Y., 27, 28; Erie, Pa., 30.

Agnes Wallace Villa: Memphis, 9, week.

Adelaide Moore: Natchez, Miss., 12; Baton Rouge, La., 13, 14; New Orleans, 16, week.

Alice Harrison: Evansville, Ind., 12; Terre Haute, 13; Lafayette, 14; Detroit, 16, 17, 18; Jackson, Mich., 19; Indianapolis, 20, 21; St. Louis, 23, week; Chicago, 30, week.

Alone in London Co.: N. Y. City, 9, week; Harlem, 16, week; Buffalo, 23, 24, 25; Jackson, Mich., 27; Chicago, 30, week.

A Wife's Honor Co.: Toledo, 12, 13, 14; Jackson, Mich., 16; Battle Creek, 18; Coldwater, 19; Adrian, 20, 21.

Allison-Felch Comedy Co.: Norwalk, O., 16, week; Ft. Wayne, Ind, 19, 20, 21; Terre Haute, 25, 26, 27.

Aymar-Corbett Co.: Warsaw, Ill., 12; Fort Madison, Ia., 13, 14.

Bowser Comedy Co: Brooklyn, Nov. 23, week.

Bella Moore: Monroe, La., 12; Vicksburg, Miss., 13, 14; Natchez, 16; Jackson, 17; Meridian, 18; Selma, Ala., 19; Montgomery, 20, 21; Birmingham, 23; Gadsden, 24; Chattanooga, Tenn., 25, 26; Atlanta, Ga., 27, 28.

Bartley Campbell's White Slave Co: St. Joseph, Mo., 12; Atchison, Kas., 13; Leavenworth, 14; Topeka, 16, 17; Lawrence, 18; Kansas City, 19, 20, 21; Chicago, 23, week.

Bartley Campbell's Siberia Co.: Cincinnati, 9, week, Pittsburg, 16, week; Philadelphia, 23, week; Baltimore, 30, week; Washington, Dec. 7, week.

Bartley Campbell's Clio Co.: Philadelphia, 2, two weeks; Jersey City, 16, 17, 18; Paterson, 19, 20, 21; Newark, 23, week; Buffalo, 30, week.

Bohemian Co.: Philadelphia, 9, week.

Burr Oaks Co: Grinnell, Ia., 12; Des Moines, 13, 14; Albia, 16; Creston, 17, 18; Red Oak, 19; Atlantic, 20, 21; Avoca, 23; Harlan, 24; Council Bluffs, 25, 26; Plattsmouth, 27, 28; Lincoln, 30, Dec. 1; Hastings, 2, 3; Grand Island, 4, 5; Fremont, 7.

Burr Oaks Co. (South): Pine Bluff, Ark., 12; Hot Springs, 13; Little Rock, 14; Memphis, 16, 17, 18; Nashville, 19, 20, 21.

Baker and Farron: Erie, Pa., 13; Youngstown, O., 14; Sandusky, 16, 17; Tiffin, 18, 19; Toledo, 20, 21; Cleveland, 23, week; Louisville, 30, week.

Barney McAuley: Minneapolis, 13, 14; Rockford, Ill., 16; Freeport, 17; Hannibal, Mo., 24.

Bunch of Keys Co.: N. Y. City, 9, week; Philadelphia, 16, week.

Barrows' Professor Co: Memphis, 12, 13, 14; Louisville, 19, 20, 21; Frankfort, 23; Lexington, 24.

Buffalo Bill Comb.: Philadelphia, 16, week.

Beatty-Snyder Co.: Huntington, Ind., 9, week.

Bennett Matlack: Brockton, Mass., 9, week.

Basye Dramatic Co.: Jacksonville, Ill., 9, week.

Black Flag Co.: Henderson, Ky., 12; Kokomo, Ind., 25.

Boston Comedy Co.: St. John, N. B., 23, week.

Claire Scott: Norwich, Ct., 9, week.

Cora Van Tassel: E. Liverpool, 9, week; Wellsville, 16, 17; Beaver Falls, Pa., 18 to 21.

C. W. Couldock: Chicago, 9, week; Burlington, Ia., 16; Oskaloosa, 17; Des Moines, 18, 19; Omaha, Neb., 20, 21; Council Bluffs, Ia., 23; Lincoln, Neb., 24; St. Joseph, Mo., 25; Kansas City, 26, 27, 28; Leavenworth, Kas. 30; Lawrence, O., Dec. 1; Topeka, 2; Emporia, 3; Ft. Scott, 4; Sedalia, 5; St. Louis, 7, week.

Cyril Searle: Philadelphia, 9, week; Brooklyn, 16, week; Brooklyn, E. D., 23, week.

Clara Morris: Louisville, Ky., 19, 20, 21; Columbus, O., 24.

Carrie Swain: Providence, 12, 13, 14.

Crossen's Banker's Daughter Co.: Maysville, Ky., 12; Paris, 13; Lexington, 14; Frankfort, 16; Madison, Ind., 17; Evansville, 18; Henderson, Ky., 19; Paducah, 20; Cairo, Ill., 21; Belleville, 23.

C. A. Gardner: Lawrence, Kas., 11, 12; Galesburg, Ill., 24; Palmyra, Mo., 27.

Compston Dramatic Co.: Coshocton, O., 9, week; Wooster 16, week; Salem, 23, week; Leetonia, 30, week.

Dalys' Vacation Co: Pittsburg, 9, week; Chicago, 16; Philadelphia, 23, week

D. E. Bandmann: Detroit, 12, 13, 14.

Denman Thompson: Salem, O., 12; Beaver Falls, Pa., 13; Butler, 14; McKeesport, 16; Uniontown, 17; Connellsville, 18; Altoona, 19; Tyrone, 20; Lock Haven, 21; Williamsport 23; Bath, N. Y. 24; Watkins, 25; Elmira, 26; Ithaca, 27, Cortland, 28; Binghamton, 30; Norwich, Dec. 1; Canandaigua, 2; Lyons 3; Clyde, 4; Newark, 5.

Dominick Murray: Brooklyn, 9, week; Baltimore 16, week.

Dore Davidson: Springfield, Ill., 13, 14; St. Louis, 16, week; New Orleans, 30, week.

Devil's Auction: Washington, 9, week; Baltimore 16, week; Wilmington, Del., 23, 24.

Dan Sully's Corner Grocery: Cleveland, 9, week; Alliance, 16; Canton, 17; Akron, 18; Canton, 19; Lima 20; Springfield, 21; Cincinnati 23, week.

Downing's Tally-Ho Co.: Abilene, Tex., 12, 13; Denver 30

Dark Days Co (Palser's): Brooklyn 9, week.

Draper's Uncle Tom Co.: Trenton, N. J., 16, 17.

Dan Sully's Corner Grocery No. 2: Oskaloosa, Ia., 12; Washington, 13; Muscatine, 14.

Edwin Booth: Baltimore, Nov. 9, two weeks; Brooklyn 23, week.

Effie Ellsler: Chicago, 9; week; Indianapolis, 17, 18, 19; Springfield, O, 21; Dayton, 22; Cincinnati, 23, week; St. Louis, 30, week.

Estelle Clayton (Favette): Albany, 12, 13, 14; Pittsfield, Mass., 16; Worcester, 17; Fitchburg, 19; Lowell, 20; Yonkers, N. Y., Dec. 7, Paterson, N. J., 8, 9; Jersey City, 10, 11, 12; Washington 14, week.

Ethel Tucker Co.: Brooklyn, 9, week; Brockton, Mass., 16, week; Waterbury, Ct., 23, week.

Edwin Arden's Co.: Paterson, N. J., 9, week; Baltimore, 16, week; Albany, 23, week.

Evans and Hoey: N. Y. City, 9, week; Brooklyn, E. D., 16, week; Brooklyn, 23, week.

Ella Wesner: Indianapolis, 9, week; Cleveland, 16, week.

Edwin Browne Co.: Temple, Tex., 12; Taylor, 13; Georgetown, 14; Rockdale, 16; Hempstead, 17; Brenham, 18; Navasota, 19; Bryan, 20; Hearne, 21.

Egbert Comedy Co.: South Bend, Ind., 9, two weeks.

Esmeralda Co.: Troy, 9, week; Bennington, Vt, 16, Ft. Edward, N. Y., 17; Rutland, Vt., 18; Brandon, 19; Colchester, 20; Montpelier, 21; Burlington, 23; St. Albans, 24; Malone, N. Y., 25; Ogdensburg, 26; Syracuse, 27, 28.

Emma Wells: Campbellford, Ont., 11 to 14.

E. R. Dalton's Co.: Aberdeen, Miss., 9, week.

Edith Stanmore: Taunton, Mass., 9, week.

Fanny Davenport: Jersey City, 12, 13, 14; New Haven, 16, 17; Springfield, Mass., 18; Providence, 20, 21; Brooklyn 23, week; N. Y. City, 30, week.

For a Brother's Life Co.: N. Y. City, Oct. 26, three weeks.

Fantasma Co: Baltimore, 9, week; Washington, 16, week; Brooklyn, 23, week; Brooklyn, E. D., 30, week; Albany, Dec. 7; Providence, 21, week.

Fred. Bryton: Pittsburg, 9, week.

Fanny Mountcastle: Newark, O., 10 to 14.

Florences (Mr. and Mrs.): Brooklyn, 9, week; Boston, 16, week; Gloversville, N. Y., 30; Utica, Dec. 1; Auburn, 2; St. Catherines, Ont., 3; Chatham, 4; London, 5; Toronto, 7, week.

Frank Mayo: Williamsport, Pa., 12; Harrisburg, 13; Lancaster, 14; Cleveland, 16, week; Bridgeport, Ct., 23; New Haven, 24, 25; Springfield, Mass., 26; Holyoke, 27.

Fun on the Bristol: Caldwell, Kan., 12; Wellington, 13; Wichita, 14.

Fred. Warde: Philadelphia, 9, week; Alexandria, Va., 16, 17; Richmond, 17, 18, 19; Norfolk, 20, 21; Petersburg, 23; Lynchburg, 24; Durham, N. C., 25; Goldsboro, 26; Raleigh, 27, 28; Spartanburg, S. C., 30; Charlotte, N. C., Dec. 1; Greenville, S. C., 2; Newberry, 3; Columbia, 4; Augusta, Ga., 5.

Floy Crowell: Lowell, Mass., 9, week; Haverhill, 16, week.

Fred. Bock's Co.: Paterson, N. J., 9, week.

Frank Frayne: Reading, Pa., 9, week; Harlem, N. Y., 16, week.

Fredericks-Wolford Co.: Watertown, Dak., 12, 13, 14; Grafton, 23, 24, 25.

Galley Slave Co.: Taunton, Mass., 12.

George C. Miln: Streator, Ill., 12; Lincoln, 13; Jacksonville, 14; Springfield, 16, 17; Hannibal, Mo., 18; Englewood, 21.

Gardiner's Dramatic Comb.: Chatham Ont. 9, week; Toledo, O., 16, week; Cleveland, 23, week; Louisville, 30, week; Cincinnati, Dec. 7, week.

Grace Hawthorne: San Francisco, 30, Dec. 1, 2.

Gold King Co.: Mobile, 16, two weeks; New Orleans, 30, week.

Gus Williams: Springfield, O, 12; Crestline, 13; Delaware, 14; Newark, 19; Wheeling, W. Va., 21; Cincinnati, 23, week; Philadelphia, Dec. 7, week.

Gardiner's Zozo Co.: New Orleans, 9, week; Houston, Tex., 16, 17; Galveston, 18 to 21; San Antonio, 23, 24; Austin, 25, 26; Waco, 27, 28; Fort Worth, 30, Dec. 1; Dallas, 2, 3; Shreveport, La., 4, 5; Vicksburg, Miss., 7 to 10; Jackson, 11, 12, 13.

Graham-Earle Co.: Clinton, Ill., 9, week.

Grismer-Davies Co.: Portland, Ore., 16, week.

Henry Chanfrau: Washington, 9, week; Parkersburg, W. Va., 16; Marietta, O., 17; Beaver Falls, Pa., 18; New Castle, 19; Erie, 20, 21; Chicago, 23, week.

Hoop of Gold Co.: Evansville, Ind., 12; Terre Haute, 13; Lafayette, 14; Chicago, 16, week.

Her Atonement Co.: N. Y. City, 9, week.

Hugh Fay: Providence, Nov. 9, week; Boston, 16, week; Salem, 23; Lowell, 24; Waltham, 25; Lynn, 26; Haverhill, 27; Fall River, 28.

Helene Adell: Norfolk, Va., 9, week; Waterbury, Ct., 16, week.

Helene Dauvray: N. Y. City, 9, four weeks.

Hoop of Gold Co. (South). Charlotte, N. C., 12; Salisbury, 13; Asheville, 14; Knoxville, Tenn., 16, 17.

Hazel Kirke Co: Louisville, 9, week.

Harry Lindley's Co.: Hamilton, Ont., 9, week.

Holmes Grover: Baltimore, 9, week; Pittsburg, 16, week; Wheeling, W. Va., 23, week.

Huntley-Gilbert Co.: Columbia, S. C., 9, week.

In the Ranks Co.: St. Louis, 9, week.

Ivy Leaf Co.: Des Moines, Ia., 11, 12; Council Bluffs, 13, 14; St. Paul, 16, 17, 18; Minneapolis, 19, 20, 21.

In His Power Co.: Detroit, 9, week; Cincinnati, 16, week.

Ida Mulle: N. Y. City, 16, week.

James O'Neill's Monte Cristo Co.: Philadelphia, 9, week; N. Y. City, 16, two weeks.

Joseph Jefferson: Brooklyn, 9, week; Boston, 16, week; Brockton, 23; Salem, 24; Worcester, 25; Haverhill, 26; Hartford, Ct., 27; New Haven, 28; Philadelphia, 30 week.

Janauschek: Denver, Nov. 16, week.

Joseph Murphy: Ottumwa, Ia., 12; Burlington, 13; Davenport, 14; Chicago, 16, two weeks.

Joseph Proctor: Lewiston, Me., 16, week; Brunswick, 23; Augusta, 24; Gloucester, Mass., 26; Beverly, 27; Ipswich, 28.

John T. Raymond: Concord, N. H., 12; Manchester, 13; Haverhill, Mass., 14; Newburyport, 16; Waltham, 17; Fitchburg, 18; Worcester, 19; Hartford, Ct., 20; Willimantic, 21; Springfield, 23.

J. K. Emmet: Wheeling, W. Va., 11, 12; McKeesport, Pa., 13; Uniontown, 14; Johnstown, 16; Harrisburg, 17; York, 18; Lancaster, 19; Reading, 20; Easton, 21; Allentown, 23; Norristown, 24; Pottsville, 25; Williamsport, 26; Danville, 27; Pittston, 28; Wilkesbarre, 30.

John A. Stevens: New Orleans, 9, week.

J. B. Polk: Jacksonville, Fla., 12, 13; Americus, Ga., 14.

Jeffreys Lewis: Red Bluffs, Cal., 13, 14.

Jennie Holman: Clarksville, Ark., 9, week.

J. Z. Little's World Co.: San Antonio, Tex., 11, 12; Austin, 13, 14; Waco, 16, 17; Corsicana, 18; Tyler, 19; Dallas, 20, 21; Fort Worth, 23, 24.

Jennie Calef: Annapolis, Md., 13, 14; Gettysburg, Pa., 16, 17, 18; Columbia, 19, 20, 21.

John Thompson: Willis Point, Tex., 12; Terrill, 13;

Cleburne, 14; Wetherford, 16; Abilene, 17; Cisco, 18; Waco, 20, 21.
JANISH: Worcester, Mass., 13, 14; Boston, 16, week.
KATE CASTLETON: Chicago, 9, week.
KATHERINE ROGERS: Utica, 9, week; Syracuse, 16, week; Pittsburg, 23, week; Cincinnati, 30, week.
KITTIE RHOADES: Waynesburg, Pa., 9, week; Belleaire, O., 16, 17, 18: Cambridge, 19, 20, 21; Marietta, 23 to 27.
KATIE PUTNAM: Terrill, Tex., 12; Ft. Worth, 13, 14; Lampasas, 20, 21; Belton, 23, 24: Waco, 30, Dec. 1; San Antonio, 4, 5.
KIDDER'S NIAGARA CO: New Orleans, 9, week; Montgomery, Ala., 16, 17; Sumner, 18; Birmingham, 19; Atlanta, Ga., 20, 21; Nashville, Tenn., 23, 24, 25; Chicago, 30, week.
KINDERGARDEN CO.: Syracuse, 9, week; Auburn, 16; Canandaigua, 17; Salamanca, 18; Bradford, Pa., 19; Oil City, 20; Warren, 21; Erie, 23, 24, 25.
KATE CLAXTON: Pittston, Pa., 12; Hazleton, 13; Allentown, 14; Easton, 16; Reading, 17; Pottsville, 18; Harrisburg, 19; Lancaster, 20; Wilmington, 21; Philadelphia, 23, week; N. Y. City, 30, week.
KIRALFYS' AROUND THE WORLD: Chicago, Nov. 2, two weeks; Denver, 23, week.
KIRALFYS' BLACK CROOK: Rochester, 12, 13, 14.
KENDALL COMEDY CO.: Dyersburg, Tenn., 16, 17; Memphis, 18 to 21.
KELLY AND MASON: Atchison, Kas., 12; Lincoln, Neb., 13; Omaha, 14; St. Paul, 16, week; Minneapolis, 23, week; Chicago, 30, week.
LOUISE BALFE CO: St. Louis, 9, week; Chicago, 16, week; Freeport, Ill., 25.
LIZZIE EVANS: Suffolk, Va., 12; Richmond, 13, 14; N. Y. City, 16 week; Trenton, N. J., 23; Reading, 24, 25; Wilkesbarre, 26; Ashland, 28; N. Y. City, 30, two weeks.
LOUISE RIAL: St. Louis, 9, week; Chicago, 16, week Columbus, O, 26 to 30.
LILLIE HINTON: Shenandoah, 9, week; Shamokin, 16, week; Harrisburg, 23, Reading, 30, week.
LOUDEN MCCORMACK: Selma, Ala., 12; Montgomery, 13; Mobile, 14; New Orleans, 16, week.
LITTLE NUGGET CO.: Ashland, O., 13; Bellefontaine, 14; Ada, 16; Delphos, 17; Van Wert, 18.
LOTTA: Boston, 2, two weeks. Brooklyn, E. D., 16, week; Buffalo, 23, 24, 25; Rochester 26, 27, 28; N. Y. City, 30, two weeks.
LAURA DAINTY: Sedalia, Mo., 14; Macon, 16, 17; Jacksonville, Ill., 18; Louisiana, Mo., 19; Galesburg, Ill., 20; Champaign, 21; Danville 23; Grand Rapids, Mich., 26; Grand Haven, 27; Big Rapids, 28, 29; Manistee, 30.
LOTTIE CHURCH: Chicago, 9, two week.
LAWRENCE BARRETT: St. Louis, 12, week; Louisville, 16, 17, 18; Indianapolis, 19, 20, 21; Cleveland, 23, week; Pittsburg, 30, week; Buffalo, Dec. 7, week; Harrisburg, Pa., 10; Philadelphia, 21, two weeks.
LOUISE POMEROY: Cincinnati, 9, week; Cleveland 16, week; Washington, 23, week; New Haven, 30, week. Brooklyn Dec. 7, two weeks.
LIZZIE MAY ULMER: Indianapolis 12, 13, 14; Chicago, 16, week.
LOUISE SYLVESTER: Deming, Tex., 11, 12; El Paso, 13.
LOUISE ARNOT: Hazleton, Pa., 9, week; Washington, 16, week.
MARGARET MATHER: N. Y. City, Oct. 13—indefinite season.
MARY ANDERSON: N. Y. City, Oct. 12, six weeks; Boston, Nov. 23.
MODJESKA: St. Paul, 12, 13, 14; Milwaukee, 16, 17, 18; Rockford, Ill., 19; Bloomington, 20; Terre Haute, Ind., 21; Louisville, 23, week; Cincinnati, 30, week; Indianapolis, Dec. 7, 8, 9
MILTON NOBLES: Portland, Ore., 9 week; Butte City, Mont., 16 week.
MINNIE MADDERN: New Haven, Ct., 13, 14; Philadelphia, 16, week.
MYRA GOODWIN: Atlanta, Ga., 12.
M. B. CURTIS: Boston, 9, two weeks; Brooklyn, E. D., 23, week.
MICHAEL STROGOFF CO.: Trenton, N. J., 12, 13, 14; Philadelphia, 16, three weeks.
MAY BLOSSOM CO.: Brooklyn, 9, week; Worcester, Mass., 16.
MAGGIE MITCHELL: Brockton, Mass., 12; New Bedford, 13; Newport, R. I., 14; N. Y. City, 16, week; Poughkeepsie, N.Y., 23; Amsterdam, 24; Oswego, 25; Syracuse, 26; Cortland, 27; Binghamton, 28; Brooklyn, 30, week.
MORAL CRIME CO.: Brooklyn, E. D., 9, week; Brooklyn, 16, week.
MILTON ABORN'S TOURISTS: Indianapolis, 16 week.
MURRAY AND MURPHY: Bristol, 12; Westfield, Mass., 13; Hartford, Ct, 14; Holyoke, Mass., 16; Chicopee 17; Rockville, Ct., 18; New Britain, 19; Springfield, Mass., 20; Northampton, 21; Athol, 23; Orange, 24; Gardner, 25; Pittsfield, 26; Waltham, 27; Natick, 28.
MR. AND MRS. GEORGE S. KNIGHT: Baltimore, 9, week; Albany, 16, 17, 18.
MAXWELL'S UNCLE TOM CO.: Ashtabula, O., 12; Elyria, 13; Tiffin, 14; Findlay, 16, 17; Upper Sankusky, 19.
MINER'S SILVER KING CO. (Mack and Bangs): Syracuse, 12, 13, 14; Auburn, 16; Utica, 17, 18; Jersey City, 19, 20, 21; N. Y. City, 23, week; Philadelphia, 30, week; Brooklyn, Dec. 7, week.
MAYER THORNE CO.: Union City, Pa., Nov. 2, two weeks.
MUGGS' LANDING: Chicago, 9, week.
MCELRETH'S DRAMATIC CO.: Louisville, 23 two weeks.
NOBODY'S CLAIM CO.: Chicago, 9, week.
N. S. WOOD: Pittsburg, 9, week; Cincinnati, 16, week; Louisville, 23, week.
NEGROTTO DRAMATIC CO.: Duquoin, Ill., 16, week.
OUR GOBLINS CO.: Erie, Pa., 13, 14; Wheeling, W. Va., 16, 17, 18; Parkersburg, 19, 20, 21; Baltimore, 30, week.
OWEN FAWCETT: Boston, 9, week; Norwalk, Ct., 16.
ONLY A FARMER'S DAUGHTER: Los Angeles, Cal., 9, week.
ONLY A WOMAN'S HEART CO.: Ottawa, Kas., 12.
OLIVER BYRON: Newark, 12, 13, 14; Plainfield, 16; Yonkers, N. Y., 17; Long Branch, 18; Red Bank, 19; Morristown, 20; New Brunswick, 21; Philadelphia, 23, week; Pittsburg, 30, week; Cincinnati, Dec. 7, week; Columbus, 14, week; Chicago, 21, two weeks.
PARLOR MATCH CO. NO. 2.: Chattanooga, Tenn., 12; Atlanta, 13, 14; Augusta, 16; Columbus, 17; Charleston, S. C., 18, 19; Savannah, Ga., 20, 21; Macon, 23; Montgomery, Ala., 24; Birmingham, 25; Pensacola, Fla., 26; Mobile, 27; New Orleans, 30, week.
PRIVATE SECRETARY CO. (Grover's): Rome, N. Y., 12; Oneida, 13; Cortland, 14; Binghamton, 16.
PRIVATE SECRETARY AND PROFESSOR CO. (W.H. Gillette): Richmond, Ind., 12; Dayton, O., 13; Frankfort, Ky., 14; Nashville, Tenn., 15, 16, 17; Evansville, Ind., 18; Springfield, Ill., 19; Quincy, 20; St. Louis, 23, week; Memphis, 30, Dec. 1, 2; Little Rock, Ark., 3; Hot Springs, 4; Texarkana, 5.
PAVEMENTS OF PARIS CO.: Washington, 9, week; Albany, 16, week.
PRISONER FOR LIFE CO.: Chicago, Nov. 2, two weeks; Milwaukee, 16, week; Chicago, 23, week; Kansas City, 30, Dec. 1, 2; St. Joseph, 3; Omaha, Neb., 4, 5.
PAULINE MARKHAM: Dallas, Tex., 13; Sherman, 14; Fort Worth, 17; Waco, 19; Austin, 21; Houston, 23, 24; Galveston, 25, 26; Tyler, 27, 28.
PECK'S BAD BOY CO. NO. 1: Petersburg, Va., 12; Norfolk, 13, 14; Lynchburg, 16; Winston, N. C., 17; Greensboro, 18; Durham, 19; Raleigh, 20; Goldsboro, 21; Wilmington, 23; Charlotte, 24, 25; Columbia, S. C., 26; Charleston, 27; Spartanburg, 28.
PECK'S BAD BOY CO. NO. 2: Chelsea, Mass., 12, 13; Westerly, R. I., 14; New London, Ct., 16; Ansonia, 17; New Britain, 18; Middletown, 19; Willimantic, 20; Rockville, 21; Norwich, 23; Hartford, 24.
PATTI-ROSA: Augusta, Ga., 12; Charleston, S. C., 13, 14; Savannah, Ga., 16, 17; Macon, 18; Americus, 19; Eufaula, Ala., 20; Columbus, Ga., 21; Montgomery, Ala., 23; Selma, 24; Meridian, Miss., 25; Vicksburg, 26; Jackson, 28; Birmingham, Ala., 30.
ROSINA VOKES: Washington, 9, week; Brooklyn, 16, week; Philadelphia, 23, two weeks; Chicago, Dec. 7, two weeks.
ROLAND REED: Boston, 9, week; Salem, 16; Brockton, 17; Woonsocket, R. I., 18; New Bedford, Mass., 19; Newport, R. I., 20; Fall River, Mass., 21; Providence, 23, week.
ROSE COGHLAN: Springfield, Mass., 12; Hartford, Ct., 13; Holyoke, Mass., 14; Boston, 16, week.
ROSE WOOD COMB.: Victoria, B. C., 13, 14; Port Townsend, 16; Seattle, Wash. Terr., 17, 18; Tacoma, 19; Olympia, 20; Astoria, 21; Portland, 23, two weeks.
RHEA: Buffalo, 12, 13, 14; Brooklyn, 30, week.
ROBSON AND CRANE: Cincinnati, 9, week; Buffalo, 16, week; Philadelphia, 23, week.
RANDOLPH'S NOVELTY-BURLESQUE CO.: Pittsburg, 9, week; Cincinnati, 16, week; Louisville, 23, week; Chicago, 30, week; St. Louis, Dec. 7, week; Chicago, 14, week.
ROMANY RYE CO.: Wheeling, W. Va., 13, 14; Springfield, O., 16, 17; Richmond, 18, 19; Hamilton, O., 20, 21; Cincinnati, 23, week; Indianapolis, 30, week.
RAG BABY CO. (Western): St. Lake City, 14; Rawlings, 16; Laramie, 17; Cheyenne, 18; North Platte, 19; Grand Island, 20; Council Bluffs, Ia, 21; Lincoln, Neb., 23; St. Joseph, Mo., 24; Leavenworth, Kas., 25; Kansas City, 26, 27, 28; St. Louis, 30, week.
RAG BABY CO. (Eastern): Washington, 9, week; Baltimore, 16, week.
REDMUND-BARRY CO.: Boston, 9, week; Athol, 16; Northampton, 17; Westfield, 18; Holyoke, 19; Worcester, 20, 21; Fitchburg, 23; Gardner, 24; Springfield, 25; New Britain, Ct., 26; New Haven, 27, 28.
RENTFROW'S PATHFINDERS: Warren, O., 12; Newcastle, Pa., 13; Beaver Falls, 14; Mercer, 16; Franklin, 17; Oil City, 18; Titusville, 19; Union City, 20; Corry, 21; Jamestown, N. Y., 23; Dunkirk, 24; Westfield, 25; Erie, 26, 27, 28.
SOL SMITH RUSSELL: Peoria, Ill., 12; Bloomington, 13; Kalamazoo, Mich., 14; Grand Rapids, 16; Saginaw, 17; Bay City, 18; Flint, 19; Jackson, 20; Ft. Wayne, Ind., 21; Cincinnati, 30, week
SHADOWS OF A GREAT CITY: Brooklyn, E. D., 9, week; Washington, 16, week; Philadelphia, 23, week.
SALSBURY'S TROUBADOURS: San Francisco, Nov. 2, four weeks; Denver, Dec. 7; Hastings, Neb., 14; Lincoln, 15; Omaha, 16, 17; St. Joseph, Mo., 18; Hannibal, 19; St. Louis, 21, week.

SALVINI: N. Y. City, Oct. 26, three weeks; Philadelphia, Nov. 16, week; New Haven, Ct., 23; Worcester, Mass., 24; Hartford, Ct., 26; Springfield, Mass., 27; Lynn, 28; Boston, 30, two weeks; Philadelphia, Dec. 14.
STRANGLERS OF PARIS: New Haven, Ct., 9, week; Washington, 11, week; Worcester, Mass., 23, week; Syracuse, 30, week; Utica, Dec. 7, week.
SKATING RINK CO. (Nat Goodwin): Louisville, 9, week; Cincinnati, 16, week; N. Y. City, 23, week.
SKATING RINK CO. (Jacques Kruger): Denver, 9, week; San Francisco, 23, three weeks.
SKIPPED BY THE LIGHT OF THE MOON: Philadelphia, 16, week; Pittsburg, 23, week; Cleveland, 30, Dec. 1, 2; Detroit, 3, 4, 5.
SKIPPED BY THE LIGHT OF THE MOON: (Fowler and Warmington's Co.): Meridian, Miss., 12; Mobile, Ala., 13; Montgomery, 14; Knoxville, Tenn., 19, 20.
STORM-BEATEN CO.: Holyoke, Mass., 11, 12; Springfield, 13, 14; Hartford, 16, 17; Pittsfield, 18; Albany, 19, 20, 21; Syracuse, 23, 24, 25; Rochester, 26, 27, 28.
SATAN'S JUDGMENT CO.: Wheeling, W. Va., 9, week; Baltimore, 16, week; Mt. Vernon, O., 25
STREETS OF NEW YORK CO.: Fall River, Mass., 13, 14; Ottawa, 23, 24, 25; Kingston, 26; Belleville, 27, 28; Toronto, 30, Dec. 1, 2; London, 3; St. Thomas, 4.
SMITH'S UNCLE TOM CO.: Lawrence, Mass., 12, 13, 14; N. Y. City, 23, week.
STANDARD DRAMATIC CO.: Oswego, Nov. 2, two weeks; Rome, 16, two weeks; Bath, 30, week.
SEYMOUR-STRATTON CO.: S. Abingdon, Mass., 12; Rockland, 13.
TIN SOLDIER CO.: Columbus, 9, 10, 11; Fort Wayne, Ind., 12; Logansport, 13; Danville, Ill., 14; St. Louis, 16, week.
TWO JOHNS CO.: Quincy, Ill., 12; Louisiana, Mo., 13; St. Louis, 16, week; Springfield, Ill, 23; Paris, 24; Greencastle, Ind., 25; Indianapolis, 26, 27, 28; Louisville, 30, week.
THOMAS W. KEENE: Cleveland, 9, week; Adrian, Mich., 16; Ann Arbor, 17; Lansing, 18; Grand Rapids, 19; Kalamazoo, 20; Elkhart, Ind., 21; Indianapolis, 23.
TAVERNIER CO.: Adrian, Mich., Nov. 2, two weeks.
TREMAINE COMEDY CO.: Massillon, O., 9, week.
ULLIE AKERSTROM: Portsmouth, N. H., Nov. 2, two weeks; Lawrence, Mass., 16, week; Amesbury, 23, 24, 25; Salem, 26, 27, 28; Biddeford, Me., 30, week.
WORLD CO.: Cincinnati, 9, week; Newark, 16, week; Jersey City, 23, 24, 25; N. Y. City, 30, week; Brooklyn, Dec. 7, week; N. Y. City, 14, week.
W. J. SCANLAN: Philadelphia, 9, week; Canton, O., 16; Mansfield, 17; Springfield, 18; Dayton, 19; Terre Haute, Ind., 20; Vincennes, 21; St. Louis, 23, week.
WALLICK'S BANDIT KING CO.: Austin, Tex., 11, 12; San Antonio, 13, 14; Galveston, 16, 17; Houston, 18, 19; Beaumont, 20; Lake Charles, La., 21; New Orleans, 23, week.
WELLESLEY-STERLING CO.: Boston, 9, week; N. Y. City, 16, week.
WE, US & CO.: Olean, N. Y., 14; Williamsport, Pa., 19; Harrisburg, 20; Reading, 21; Baltimore, 23; Trenton, N. J., 30; Wilmington, Del., Dec. 1, 2; Paterson, 5; Brooklyn, 7, week.
WE, US & CO. NO. 2: Kokomo, Ind., 18; Buffalo, 23, week.
WAGES OF SIN CO.: Toronto, 0, week.
WHOSE CAN IT BE CO. (Carroll's): Middletown, N. Y., 12.
WILEY-GOLDEN CO.: Portland, Me., 12; Lewiston, 13; Bangor, 14; Biddeford, 16; Lynn, Mass., 17; Lowell, 18; Gloucester, 20; Newport, R. I., 21.
WAITE'S COMEDY CO.: Belleaire, O., 12, 13, 14; Washington, Pa., 16, week.
WREN COMEDY CO.: Cherry Valley, N. Y., 11, 12; Cooperstown, 13, 14.
WILBUR DRAMATIC CO.: Ft. Scott, Kas., 9, week.
WREN'S DRAMATIC CO.: Waverly, O., 13, 14; Portsmouth, 16, 17; Ashland, Ky., 18, 19.
YOUNG MRS. WINTHROP CO.: Alexandria, Va., 12; Petersburg, 13; Wilmington, N. C., 14; Atlanta, Ga., 16, 17; Savannah, 18, 19; Charleston, S. C., 20, 21; Augusta, Ga., 23; Macon, 24; Columbus, S. C., 25; Selma, Ala., 26; Montgomery, 27; Mobile, 28; New Orleans, 30, week.

OPERA AND CONCERT COMPANIES.

AMY GORDON: Chicago, 6, two weeks.
ARION BELL-RINGERS: Beatrice, Neb., 12 to 15; Wyamore, 16, 17, 18; Hiawatha, 19, 20, 21; Chillicothe, Mo., 23, 24, 25; Marysville, Kas., 26, 27, 28.
ADAH RICHMOND BURLESQUE CO.: Louisville, 9, week; Wheeling, W. Va., 19, 20; Battle Creek, Mich., 21.
BLANCHE CORELLI: Rochester, 9, week; Troy, 16, week; Montreal, 23, week; N. Adams, Mass., 30, week; Manchester, Dec. 7, week; Lowell, 14, week.
BIJOU OPERA CO.: Knoxville, Tenn., 12, 13, 14.
BENNETT AND MOULTON'S CO. A: Rutland, Vt., 9, week; Saratoga, N. Y., 16, week.
BENNETT-MOULTON OPERA CO. B: Poughkeepsie, N. Y., 9, week; Norristown, Pa., 16, week.
BOSTON IDEALS: Chicago, 9, two weeks; St. Paul, 23, week; Minneapolis, 30, week.
CLARA LOUISE KELLOGG: Mansfield, O., 14; Mt. Vernon, 16.
CARLETON OPERA CO.: San Francisco, Oct. 26, five weeks.
CAMILLA URSO: Penn Yan, N. Y., 14.
CORINNE MERRIEMAKERS: Binghamton, N. Y., 9, week; Wilkesbarre, Pa., 16, week.
EMMA ABBOTT OPERA CO.: St. Louis, 9, week; Hannibal, 16; Quincy, Ill., 17; Peoria, 19, 20, 21.
EMMA NEVADA CONCERTS: San Francisco, 16.
FORT'S OPERA CO.: Milton, Pa., 12.
FORD'S MIKADO CO.: Galveston, Tex., 11 to 14; Fort Worth, 20.
GILMORE'S BAND: Hannibal, Mo., 13.
GRAU'S ENGLISH OPERA CO.: Cleveland, 14, week; Denver, 30, week.
HESS OPERA CO.: Scranton, Pa., 12; Pottsville, 13; Harrisburg, 14; Hagerstown, Md., 16; Cumberland, 17; Columbus, O., 18, 19.
HARRIS OPERA CO.: Johnstown, Pa., 9, week.
JEANNIE WINSTON: Philadelphia, 9, week.
JUDIC: Philadelphia, 9, week; Chicago, 16, two weeks.
MILAN OPERA CO.: Montgomery, Ala., 12, 13; Mobile, 14; New Orleans, 16; two weeks.
MAPLESON OPERA CO.: N. Y. City, 2, three weeks.
MCCAULL'S OPERA CO.: Chicago, Oct. 26, four weeks.
MCCAULL'S MIKADO CO.: Philadelphia, 5—indefinite season.
MCGIBENY FAMILY: Topeka, Kas., 13, 14; Abilene, 16; Salina, 17; Minneapolis, 18; Beloit, Wis., 19; Clyde, 20; Clay Centre, 21; Manhattan, 23; Garnett, 24, 25; Parsons, 26.
MILLIKEN OPERA CO.: Harrisburg, Pa., 16; Williamsport, 17; Bellefonte, 18; Tyrone, 19; Altoona, 20, 21; Johnstown, 23; Connellsville, 24; Uniontown, 25; McKeesport, 26; Wheeling, W. Va., 27, 28.
PYKE'S MIKADO CO.: Ithaca, N. Y., 12; Elmira, 13; Hornellsville, 14; Utica, 16; Canandaigua, 28
RINEHART OPERA CO.: Buffalo, 16, week.
STETSON'S MIKADO CO.: Providence, 12, 13, 14.
THALIA OPERA CO: Milwaukee, Nov. 9 week.
THEODORE THOMAS' ORCHESTRA: Newark, N. J., 16.
THOMPSON OPERA CO.: Kansas City, 12, 13, 14; Denver, 16, week.
WILBUR OPERA CO.: Harrisburg, Pa., 9, week; Baltimore, 16, week.

MINSTREL COMPANIES.

BARLOW, WILSON AND RANKIN'S: Richmond, 11, 12; Alexandria, 13; Wilmington, Del., 14; Philadelphia, 16, week.
HI HENRY'S: Waterville, N. Y., 12; Rome, 13; Oneida, 14; Hornellsville, 16; Herkimer, 17; Ft. Plain, 18; Ft. Johnson, 19; Schenectady, 20; Cohoes, 21.
HAVERLY'S: Denver 9, week; Omaha, 18, 19.
KERSANDS': Calvert, Tex, 12; Herne, 13; Navasota, 14.
LESTER AND ALLEN'S: Cleveland, 12, 13, 14; Pittsburg, 16, week.
MCNISH, JOHNSON AND SLAVIN'S: Erie, Pa., 12; Buffalo, 13, 14; Rochester, 16, 17; Syracuse, 18; Utica, 19; Amsterdam, 20; Troy, 21.
MCINTYRE AND HEATH'S: Ottawa, Ill., 12; Lasalle, 13; Iowa City, Ia., 14.
NEW ORLEANS: Owensboro, Ky., 13; Henderson, 14; Mt. Vernon, Ind., 16; Washington, 17; Princeton, 18; Columbus, 19; Shelbyville, 20; Greensburg, 21; Rushville, 23; Newcastle, 24.
RICE AND BARTON'S: Cleveland, 9, week.
T. P. W.: Indianapolis, 12, 13, 14; St. Louis, 16, week; Chicago, 23, week; Cincinnati, 30, week; Pittsburg, Dec. 7, week.
WHITMORE AND CLARK'S: Peterboro, N. H., 12; Wilton, 13; Milton, 14.

VARIETY COMPANIES.

ARGONAUTS: Akron, O., 9, week; Warren, 16, 17, 18; Elyria, 19; Upper Sandusky, 20; Tiffin, 21; Ft. Wayne, Ind., 23, week.
ALL-STAR SPECIALTY CO.: Detroit, 9, week; Chicago, 16, week; Denver, 30, week.
AUSTRALIAN NOVELTY CO.: Boston, 9, week; Providence, 16, week; New Haven, 23, week.
BLAIR-SARGENT CO.: Cambridge, N. Y., 9, week.
COLLARS AND CUFFS CO.: New Orleans, 2, two weeks; Montgomery, Ala., 16, week.
CASTINE'S CO.: Cleveland, 9, week; Wheeling, W. Va., 16, week.
DICK GORMAN: Indianapolis, 9, week; Louisville, 16, week; Cincinnati, 23, week.
DAVENE'S ATTRACTIONS: Philadelphia, 9, week; Baltimore, 16, week; Philadelphia, 23, week; N. Y. City, 30, week.
ELLIS-MOORE CO.: Cincinnati, 9, week; Milwaukee, 23, 24, 25; Joliet, Ill., 26; Bloomington, 27; Springfield, 28; St. Louis, 30, week.
GIBSON-RYAN CO: Albany, 9, week; Troy, 23, week; Montreal, 30, week.
GRAY-STEPHENS CO.: Reading, Pa., 9, week; Harlem, N. Y., 16, week; Buffalo, 23, week; Cleveland, 30, week.
HALLEN AND HART: Baltimore, 9, week; Columbus, O., 16, week.
HOWARD ATHENÆUM CO: N. Y. City, 9, week; Brooklyn, E. D., 16, week; Baltimore, 30, week; Pittsburg, Dec. 7, week.
IDA SIDDONS' CO.: Harrisburg, Pa., 12; Columbia, 13; Reading, 14.

KERNELLS' CO.: N. Y. City, 9, week; Rochester 16, week; Pittsburg, 23, week.
LILLIE HALL'S BURLESQUE CO.: Milwaukee, 9, week.
LEONZO BROTHERS: Hamilton, Ont., 9, week; Utica, N. Y., 16, week.
LANG'S SPECIALTY CO.: Meriden, Ct., 12; Bridgeport, 13, 14; Carbondale, Pa., 17; Phœnixville, 18; Plymouth, 21; Shamokin, 23.
LILLY CLAY'S GAIETY CO.: Danville, Ill., 12; Henderson, Ky., 13; Owensboro, 14; Louisville, 16, week; Indianapolis, 23, week.
LIDA GARDNER'S CO.: St. Louis, 9, week; Kansas City, 16, week; Memphis, 23, week.
MOORE-VIVIAN CO.: Albion, N. Y., 14.
MURPHY'S PLEASURE PARTY: N. Y. City, 9, week.
MURPHY AND MACK: Washington, 9 week.
NONPAREIL STAR CO.: Lockport, 9, week; Rochester, 16, week; Buffalo, 23, week.
PAT ROONEY'S CO.: Newcastle, Pa., 12; Sharon, 13; Youngstown, O., 14; Battle Creek, Mich., 16.
REILLY AND WOOD'S CO.: Chicago, 9, week; Detroit, 16, 17, 18; Cleveland, 19, 20, 21.
RENTZ-SANTLEY CO.: Worcester, Mass., 12; Norristown, Pa., 14; Pittsburg, 16, week; Chicago, 23, week.
SUYDAM'S CO.: Utica, 12, 13, 14; Rome, 16, 17, 18; Oswego, 19, 20, 21; Buffalo, 23, week.
SID C. FRANCE: Cincinnati, 9, week; Indianapolis, 16, week.
SILBON CO.: St. Paul, Nov. 9; Milwaukee, 16, week; Chicago, 23, week.
ST. CLAIR-STEELE CO.: Newark, N. J., 9, week; New Haven, Ct., 16, week.

MISCELLANEOUS.

MORRIS' CANINE PARADOX: Rockford, Ill., 12, 13, 14; Chicago, 16, four weeks.
MIAGO'S HUMPTY DUMPTY: Erie, Pa., 12, 13, 14; Bath, N. Y., 17, 18.
PROFESSOR GEORGE BARTHOLOMEW'S EQUINE PARADOX: Kansas City, 9, week; St. Joseph, 16, week; Omaha, 23, week; Council Bluffs, 30, week.
TONY DENIER: Lafayette, Ind., 12; Springfield, O., 13; Dayton, 14.
PROFESSOR REYNOLDS (Mesmerist): Quebec, 16, week; Sherbrooke, 23, week.
WORLD CARNIVAL CO.: Philadelphia, 16, 17, 18; Brooklyn, 19, 20, 21; Bristol, Pa., 23.

CIRCUSES.

BARRETT'S: New Iberia, La., 12; Algiers, 14; New Orleans, 16, week.
BRISTOL'S EQUESCURRICULUM: Milford, Mass., 12, 13, 14; Pawtucket, R. I., 16, 17, 18; N. Attleboro, Mass., 19, 20, 21; Waterbury, Ct., 23, week; New Haven, 30, week.
COLE'S: Macon, Ga., 12; Hawkinsville, 13; Baxley, 14; Brunswick, 16; Waycross, 17; Jacksonville, Fla., 18.
SELLS BROTHERS': Newnan, Ga., 12; Carrollton, 13; Griffin, 14; Fort Valley, 16: Dawson, 17; Albany, 18; Americus, 19; Buena Vista, 20; Barnesville, 21; Atlanta, 23; McDonough, 24; Rockhart, 25; Rome, 26; Henderson, 27; Talladaga, 28.

Professional Etiquette.

I.

The struggle for success, in these days of rush and push, naturally engenders a fierce rivalry that is apt to take no heed of sex, but, casting chivalry to the winds, seize all the advantages that superior strength endows the male creature with, to the discomfiture of the weaker vessel. This must of necessity result, more or less, from the equality insisted on, and to an extent achieved, by woman in these latter days. It goes without saying that, if woman will enter the field to contend with man on equal grounds, she must be content to give and receive hard knocks; but man, in the plenitude of his vigor, need not, we opine, knock any harder than is necessary to make the door of promotion open—all supererogatory battering is unworthy of his strength and derogatory to his position of regality.

In the dramatic avocation, especially, man and woman meet on a level rarely to be reached by the latter, in the other walks of life. Our female barristers, attorneys and physicians have not yet crowded the professions of law and medicine to such a pitch as to provoke any very striking assertion of zealous antagonism. So that the aspirants to legal or medical honors of the gentler sex are, for the most part, treated by their male brethren with a certain consideration and politeness which is considerate, if slightly contemptuous. But on the stage, woman has battled against man for that most exciting of fleeting prizes—popular applause. For many years, and by degrees, there has grown up a feeling of fellowship, good or bad, as the case may hap, such as is not to be found elsewhere or in any other circles. It is quite common to hear actors and actresses of repute address each other by their surnames, as men do their intimates, and, in professional matters it is very well. Brothers and sisters need not stand upon the points of ceremony like strangers, but, in the conduct of private life, man should never forget that, by reason of his physical conformation, he is robuster and less susceptible of fatigue than his more softly put together rival, and that in very pride of strength he ought to shield her and make her path (thorny enough, Heaven knows!) as easy as he can. Let Romeo copper Juliet on the stage as much as he likes, but off of it let him spare her, in mercy to her weakness—and, to apply this practically, we take that home of the *dramatis personæ* off duty, the Pullman car.

See; the rush for berths—pell mell—to the ticket-office. First come, first served, and, in the crush, who is first come? Not the weak woman—by reason of her weakness—but the strong man, by reason of his strength. The woman then, except she chances to have one of the men as "satchel-bearer," must sit up all night on a hard seat while the man snores luxuriously in his captured compartment. Now, to a man, it is a little matter to sit up a night. Many of them do it all the time from choice; a man can smoke and beguile the passing hour with jests and stories, and, when he is tired can put up his feet and sleep the sleep of the just. But a woman cannot sleep in her corsets. It is a physical necessity that she should be what the French call *degraffée*, and we call unlaced. Man's chiefest advantage in the fight for life is that he wears no corset and bears no reputation. Therefore, oh! man, as ye are strong be merciful, and abuse not your great advantages, especially—in a Pullman car.

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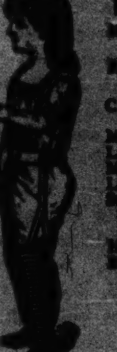
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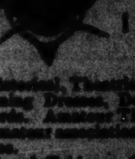
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...Roman of Them All.

My acquaintance with John McCullough dates from the year 1868, when I had just returned to California after a sojourn of eight years in the Australian colonies. He was then a handsome, strapping, broad-shouldered, classic-faced young fellow, full of life, hope and fun; but with a keen eye to business as well—an immense favorite with the public of San Francisco, and, conjointly with Lawrence Barrett, just about to take the helm at the launching of the California Theatre, the walls of which were rapidly rising on Bush street hill, and the destiny of which was grandiosely announced as the Home of High Art and the Legitimate Drama. McCullough and Barrett represented the positive and negative poles of the magnet, the one being, as it were, attractive, and the other repellant. McCullough was the whole-souled, genial, hail-fellow-well-met partner in the dramatic firm, and Barrett his quiet, studious, somewhat pedantic, but clear-judging and persevering associate. Backed by the unlimited credit of William J. Ralston, the cashier and effective manager of the Bank of California, who either drowned himself or was drowned at the Blackpoint baths after his financial collapse, and who was as liberal in the expenditure as reckless in the acquisition of money, this Castor and Pollux of the drama ran for some time a theatre unrivalled in its presentations and which will be long remembered for the excellence of its company and the good taste of its management, whose selection of plays was for a long period governed by the most severe rules of judgment. Annette Ince, Annie Graham, an excellent actress; Minnie Walton, afterward under the Buckstone-Sothern management, leading lady at the Haymarket Theatre, London; Helen Tracy, now leading the Kiralfy business; Emelie Melville, since the well known prima donna of comic opera; Mrs. Judah, the best Nurse in Romeo and Juliet that ever trod the stage; Mrs. Saunders, quaintest and cleverest of old women; John T. Raymond, now a successful star; J. C. Williamson, now the leading manager in Australia; Maggie Moore, now Mrs. Williamson, and the prettiest, gayest of soubrettes; Sedley Smith; Harry Edwards, now of Wallack's Theatre; James Carden, and others of like renown, were members of this excellent stock company, by which the legitimate drama, Robertson's unequaled adaptations, so well done as to pass with many for originals, and a series of exquisitely mounted extravaganzas and musical pieces, were given in a style I have never seen surpassed. Such as Ixion, The Grand Duchess, etc. Some plays of home growth were also produced, such as Solid Silver, by General W. H. L. Barnes; Ready, a spectacular melodrama, by Fred. Lyster, and others the names of which have escaped me.

Here, too, Walter Montgomery made his American debut, and those who witnessed it will not readily forget the celebrated cast of Julius Cæsar, in which McCullough played Brutus, Montgomery, Marc Antony; Barrett, Cassius; Harry Edwards, Julius Cæsar, and J. C. Williamson the First Citizen. Where could such a cast be raked up now? During two seasons I was the acting manager of the theatre and confidential adviser of John McCullough after Mr. Barrett's secession from the management, and I can safely say that a more liberal, aye, generous, manager never held the reins of government. Always ready to lend a helping hand to struggling talent, never jealous of another's success, amenable to counsel, open to conviction, frank and free in manner, John was the pleasantest fellow to work with that I have ever met. I remember well, while we were running Julius Cæsar, it was thought advisable to alternate the various parts, McCullough on one night playing Brutus to Montgomery's Marc Antony; on another McCullough playing Marc Antony, and so forth. On the night that McCullough was to play Marc Antony, he requested me to go in front and tell him how he acted the part. I did so, and after the play he asked me what I thought of his performance. I replied, "John, do you ask me this as your acting manager, or as a friend merely?" "As a friend, of course, and be hanged to you," was his reply. "Well, then, as a friend, I think you played the part very badly." "Gad, I thought so myself," [illegible] he, and he bore me no grudge for telling him the truth—a most rare thing among the irritable race of actors. Although by no means a Joseph, John McCullough, when I [illegible] him, had a very high esteem for good [illegible] and his theatre was one of [illegible] where merit was the best road [illegible]. He was reserved and [illegible] the female members of his [illegible] gay he may have been [illegible] very pretty, fair-haired girl, who [illegible] make, just beginning to act [illegible] to following John about, [illegible]ingly and showing signs of unmistakable "spoons." One evening John called her into the office and addressed her thus: "Tell me right straight out, now—are you a good girl?" The lassie hung her head, blushed and stammered, "I am, sir—indeed I am." "Humph!" grunted McCullough. "Then if you are, keep so, and don't come bothering around me; it's too dangerous," and bustled her out of the office, but gave her promotionall the same. The girl is now a happy wife and mother.

For a man risen from the ranks McCullough possessed a very easy, gentlemanlike bearing, and, though not a really educated man, had managed to imbibe a fair share of general information, and was always willing to pick upsuch crumbs of culture as came in his way. His manner to those employed by him was friendly and polite—I speak of the time when I was associated with him—and if he sometimes lent an ear to crafty and self-interested advisers, it was only the natural weakness of a man who had raised himself above his original station and was not "to the manner born." Left to himself, he was a hearty companion, a generous friend and an honest man. As an actor he was very uneven, but in one line of character unsurpassed. As Brutus, Virginius, Coriolanus, he proved himself ever "thenoblest Roman of them all."

FRED. LYSTER.

John McCullough.

IN MEMORY OF HIS GENIUS AND TRIBULATION

Art thou not living in that lofty land
Where life means radiance more supremely fair
Than highest human deeds may ever wear
Or pitiable mortals understand?
May not new griefs and joys, at thy command,
(Though rather joy than grief) find music rare
In thy rich voice, grown richer in the air
Whereby the flowers of Paradise are fanned?
We do not know; and darkly do we guess
What deeper, dearer work is there achieved,
When the soul blooms anew all undefiled.
But here thy loved ones mourn for thee not less
Than Damon for his Pythias might have grieved
Or wept the Roman Father o'er his child.

—A. E. LANCASTER.

NEW YORK, Nov. 9, 1885.

John McCullough's Death.

John McCullough, the tragedian, died at his wife's residence in Philadelphia on Sunday, Nov. 8. For about a year and a half he had been suffering from an incurable brain trouble.

Mr. McCullough was born in Londonderry, Ireland, between fifty and sixty years ago. There is some doubt about his age; but as he was a leading man in '62, if not earlier, when leading men were made of older and more experienced actors than in these days, he was probably about fifty-five at the time of his death. His father was a farmer. The family suffering from an eviction process, the son, while a lad, came to America. After working at various humble occupations, he sought the stage. He passed through the inevitable ups and downs of the struggling actor. He did not rise rapidly, Edwin Forrest gave him his greatest encouragement. Both were rugged men, and were naturally drawn to each other. He was Forrest's leading man in the veteran's later years. After his death, McCullough assumed some of his roles and began to star. For several years he was co-manager of the California Theatre, San Francisco. His record there is dwelt upon in another column.

For several years John McCullough was one of the leading tragic stars in America. He leaves but a handful of the money he earned, so prodigal was he in living well and entertaining friends. A few years ago his friends noticed that his mental faculties were failing. He went to Europe for rest and treatment. On his return he mapped out a season's work and entered upon a tour. The excitement more fully developed the dread symptoms of paresis, and one night in Chicago the actor broke down in sight of the audience. Since that time he has been an imbecile, with occasional lucid intervals. His death had been momentarily expectedly, and yet occurred somewhat unexpected, as Philadelphia physicians had thrown out false hopes of recovery. Mr. McCullough leaves a widow and two grown sons, all residents of Philadelphia.

The sorrow among the profession over the death of John McCullough is very deep, although he had been practically dead to them for over a year. A meeting of representative members of the profession was held at the Actors' Fund rooms on Tuesday, and appropriate resolutions were passed. The Elks have also taken suitable action. A train-load of professionals will leave New York this (Thursday) morning to attend the funeral. Among those who have signified their intention of being present at the obsequies are; Louisa Eldridge, Mrs. Sol Smith, Carlotta Evelyn, Alice Brown, Augusta Foster, Rosa Leland, Charles Wheatleigh, Samuel Colville, James H. Meade, J. W. Collier, B. A. Baker, E. J. Gilmore, Arthur Wallack, Lester Wallack, John F. Poole, Tony Pastor, Edward Harrigan, W. J. Florence, Joseph Jefferson, William Henderson, Harry Edwards, R. E. J. Miles, Henry E. Dixey, Harry Watkins, Ben McGinley, Fred. G. Maeder, Joseph Wheelock, Edwin Knowles, Colonel Morris, Walter Hubbell, Neil Bryant, William E. Sinn, Harrison Grey Fiske, Joseph Haworth, Henry Peakes, Robert Fraser, Zeke Chamberlin, C. T. Parsloe, H. B. Phillips, Joseph Wilkes, Barton Hill, R. M. Hooley, Robert Johnson, R. E. Stevens and L. J. Vincent.

Professional Doings.

—Henry Lee has been engaged by Kate Claxton to appear in Called Back.

—Salsbury's Troubadours are playing a very good engagement in San Francisco.

—Elsie Barnes is in negotiation for the production of two or three of her plays.

—Mrs. Abbie Wentworth, of 25 Elm Place, Brooklyn, provides excellent accommodations for visiting professionals.

—Libbie Noxon, a talented little actress, who has been connected with many leading combinations, is at liberty.

—Two Mikados are successfully running in San Francisco—one at the Baldwin, the other at the Tivoli.

—Frank Harvey has retired from the Madison Square Theatre. He will probably go into commercial life.

—Through the closing of the Black Crook season, Mme. Neuville will be at liberty for old women after Nov. 14.

—Last week is reported by the managers of the Bijou Opera House as being the biggest that Adonis has ever known.

—The printing for Sweet Innisfail, in which Hugh Fay is starring, is pronounced to be among the finest on the road.

—Edward Price's play, One of the Bravest, with C. C. McCarthy as the star, will take the road the first week in December.

—Hughey Dougherty, late with the Barlow-Wilson party, has been engaged for Charley Reed's San Francisco Minstrels.

—Mr. and Mrs. James T. Burton have left Fred. R. Wren's Distrust company on account of tardiness in paying salaries.

—F. G. White, a veteran of the stock days, well known in the West, has been adjudged insane and sent to an Indiana asylum. Symptoms had been developing for some time.

—The Macbeth revival at the California Theatre, San Francisco, continues to good business. A. C. Gunter's new play, Wall Street, will be put on when the run ceases.

—C. De Bevoise, formerly with Dion Boucicault's company, has just returned from a six months' trip to Texas, which was undertaken partly for business and partly for pleasure.

—C. T. Dazey, the author of For a Brother's Life, is rewriting and strengthening the play, which will most probably be produced in Boston after its run at the Third Avenue Theatre.

—James O'Neill opens his regular two weeks' engagement at Niblo's next Monday night. New scenery will be displayed. On Thanksgiving there will be an extra matinee.

—Jennie Morton, who has been playing Martha in Bartley Campbell's White Slave, died of apoplexy in Omaha, Neb., on Tuesday. Miss Morton was about forty years old.

—J. W. Collier states that reports from his Prisoner for Life and Storm-Beaten companies are decidedly cheering. The former play has done splendidly wherever it has been except Chicago, while the latter has done a much larger business than any other company in the East, and considerably better than it did last year.

—C. D. Hess has been retired from the management of Lillian Russell. Unwillingness to share in Mr. Hess' business troubles of other seasons led to the change. Miss Russell now has a repertoire of five comic operas: Polly of Ours, Billee Taylor, Claude Duval, The Willow Pattern-Plate and Pepita. The music of all these is by Edward Solomon. Miss Russell was never in better voice than at present.

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UNION SQUARE THEATRE.

London Gossip.

LONDON, Oct. 31.

Lydia Thompson, the Queen of English burlesque, sails for America next Tuesday to arrange for the production in the land of the "stars and stripes" of a new version of the old-time burlesque on Kenilworth. As soon as she settles for the business portion of the tour, and sees and rejoices in the success of her clever daughter, Miss Tilbury, with Miss Anderson's company, she will return to London, engage an English burlesque company, and again try her fortunes in the United States, where years ago the showers were golden dollars about her pretty figure. Miss Thompson is said to be even more attractive than in the days when New York youths "made sonnets to her eyebrows," etc. She has matured and rounded out, so to speak, and will doubtless be as triumphant in her forthcoming American tour as in the old days. On the same ship with the fair Lydia Mr. Coplestone sails. During his London sojourn he has made for himself hosts of friends, who will most sincerely regret his departure, and be glad to welcome him back, if it may be, in their midst. He is very courteous, full of cheery words to all and of all; he is an authority on matters dramatic, and above everything else is a *bon vivant* always. Indeed, he is called by his more enthusiastic admirers the "Chesterfieldian Coplestone." Even his personal appearance carries its own charm. His ruddy, bright face, his prematurely silvered locks and his twinkling eyes would have made sad havoc with the London theatre-going ladies had there been no Mrs. Coplestone in existence to contest the field. As a business manager and as a private gentleman, Mr. Coplestone has been most successful.

No sooner shall we fully miss this manager than another one will be here from his brief visit to New York—a manager and dramatic author combined. I allude to Henry A. Jones of Silver King, Hoodman Blind, Saints and Sinners, etc., fame. THE MIRROR has recorded the hospitable manner in which Mr. Jones was treated in New York at clubs, newspapers, theatres and drawing-rooms. A genial, true-hearted gentleman, he deserves all the appreciation so liberally bestowed on him. His friends are naturally eager to show him a hearty home welcoming.

Mr. Jones will be in time to wish success and a pleasant journey to his co-laborer in stage-directing behind the scenes the accomplished Mr. Cathcart, who goes to New York to superintend the production there of Hoodman Blind. Wilson Barrett as also Mr. Jones have received valuable assistance from Mr. Cathcart. The productions at the Princess' Theatre have been marvels of stage mechanicism, an essential to dramatic success of the utmost consequence. Mr. Cathcart is sure to be very popular over the water.

Mr. Jones is expected to attend the next performance of the Dramatic Students, of which admirable society he is an active patron. They are to produce in a few weeks one of Dante's masterpieces, as yet little known or appreciated on the English stage. Clement Scott wrote a charming poem for their last performance at the Gaiety Theatre matinee this week. On this occasion the Students, who are, as I have before this mentioned, composed of a company of the younger members of the profession who are studiously trying to advance in their art, gave Douglas Jerrold's comedy of The Housekeeper, followed by Charles Lamb's farce, Mr. H. They got through their self-imposed tasks in an admirable manner, Bernard Gould and Miss Norreys especially distinguishing themselves. Mr. Hollingshead, the Gaiety manager, lent the Students his theatre. He also is a patron of the venture.

Mr. Hollingshead is to be assisted henceforth in his business partnership by George Edwards, late of the Savoy Theatre box-office and front of the house. The Gaiety is not a lucky theatre at best. In any case, unless Mr. Edwards studies politeness and courtesy to his patrons to a greater extent than he usually practices, these refinements at the Savoy, the old-time Gaiety house, will earn the title ere long, under his new sway, of the "Saddity." Mr. Edwards, however, is a young man. It is to be hoped that he will be brave enough to learn that it costs nothing to answer questions with gentleness, and it also makes the speaker feel much more like a gentleman. A word to the wise is sufficient.

Of managers who have succeeded by ability added to politeness and uniform good breeding, Mr. Hawtrey may, in this connection, be appropriately cited. He is to-day the theatrical Midas of London. His new venture, Excelsior, is packing the house nightly, while The Private Secretary seems not to abate in public interest one particle. Mr. Wyndham is still another gentleman who owes almost as much of his success to his great tact as to his great talent. The comfort of his patrons is ever his first thought, and to actors, journalists, in fact, every one, Mr. Wyndham is most gracious. By the way, he is trying a new experiment at the Criterion, that of abolishing the orchestra playing between acts. He claims that it distracts attention, breaks the dramatic sequence of his play on the stage, and generally disturbs the audience. As they leave the theatre and as they enter he has music, but not between the acts. Much is to be said on both sides of the question. In its favor must be mentioned that the silence gives an opportunity for quiet conversation between the acts and for visiting of boxes back and forth. Before the curtain is to rise a silver bell tinkles out the information. Gentlemen naturally keep in the theatre so as not to miss the acts or any part of them. They thus do away with the disturbing of ladies by crowding past them when the curtain is up. If they must go out "clove chewing," at least the new innovation will pretty certainly insure their being back to their seats "on time," having no blare of music to call them in like the gathering of the clans.

The Candidate still draws delighted audiences, and will probably continue to hold the boards for months. George Giddens shares honors with Mr. Wyndham in this play so replete with local hits. For this Mr. Giddens deserves great praise, as the part he plays of a private secretary is quite different from anything he has done so far. Mr. Wyndham plays better each night, if possible. On the first night of his present season he made an amusing little address in response to the enthusiastic calls of his constituents.

I fully expected to be able to record to-day's reopening of the Olympic with Robert Buchanan's play, and with Harriet Jay and Herbert Standing in the able cast. But the production has been twice postponed. Once there was some trouble with the leading man. Many people fear that the third postponement will be a final one, although it is expected that Monday evening next will see the expected event. Mrs. Annie Conover, the energetic manageress, will not appear in the play, notwithstanding contrary rumors.

In a few days it will be my privilege to announce the appearance at the Haymarket of Maurice Barrymore and his wife, Georgie Drew. It is to be hoped no untoward mishap will put off this much desired appearance. Miss Drew will be warmly welcomed; not alone for her own sweet sake, but in addition because the same stage witnessed many years ago the triumph of her father, the late John Drew, one of the best Irish character and general comedy actors of his day. Many Londoners would be pleased to see Mrs. John Drew, her mother, on the same stage this season. Who that has seen her acting in The Rivals can ever forget her quaint charm and her complete grace in stage arts, of which she is a mistress. And not alone is her latter success as Mrs. Malaprop proof of her genius, but in all she has ever done the Philadelphia manageress, Mrs. Drew, proves "her title clear" among the best actresses of America.

Too many good actors, men as well as women, are growing yearly less. Mr. Creswick is the latest to bid farewell from active stage life. His benefit was an enormous success on Thursday last. Three years ago he had a benefit realizing £550, about $2,750. This benefit realized the same very handsome sum. Many persons thought it a strange coincidence until it was learned that Henry Irving had long since agreed to make the sum taken for seats reach the same as before by making up the deficiency, whatever it might be. In point of fact, it nearly reached the former sum, but, true to his word, Mr. Irving generously made up the amount, as well as gave his own valuable services in the second act of Louis XI. Mr. Creswick was a very successful man in America with a past generation of play-goers at the New York Park Theatre in 1840. Again he visited America, but not to act, about 1870. The veteran actor, who has done so much for stage art, is by this benefit enabled to pass the rest of his days in comfort. Dr. Westland Marston wrote a graceful poetical address to the retiring actor, which was distinctly read by Augustus Harris, while the venerable actresses, Mrs. Stirling and Mrs. Keeley, stood beside Mr. Creswick's chair, which was drawn close to the footlights, after the veteran's admirable reading of the curse scene in Lear. The words of Dr. Marston's address were as follows:

To-day a well-graced actor quits the scene.
To-day he is—to-morrow will have been.
The veteran who in early days stood forth
With Phelps when Shakespeare's banner to the North
That actor bore. Then in the West behold
Our friend amidst the shining ranks enrolled
Which Webster—ah! rare Ben—had marshalled there
Each name a chief, each chief his fellow peer—
Bright roll of names from which one yet was missed
Till William Creswick fitly graced the list.
Then see him pass the Thames—Shakespeare's true knight,
And there unfurl and plant his flag of light,
Nor rest till o'er wide seas our brothers hung
On the Bard's magic and the actor's tongue.
To-day he brings Lear's fabled grief to view—
He brings a real grief, for he parts from you!
For dear old days in which he bore such part,
Be his long service treasured in each heart.
Give him—But why should I his claims attest,
His presence and your memories plead them best.

The address called forth renewed applause, and the actor in a few well chosen words bade a tearful farewell to the footlights.

Mr. Creswick did much for the legitimate drama, a drama which Augustus Harris in the last *Fortnightly Review* deems not a paying one for managerial pockets. Mr. Harris makes a very ingenious defence of that drama being most truly legitimate which best and most legitimately meets the wishes of the public, whether it be pantomime, spectacle or English opera.

There is a chance for the American public to hit upon the taste of the day by purchasing Zola's much advertised Germinal, refused representation by the Lord Chamberlain of Paris or he who acts as such, because its subject-matter deals with German socialistic tendencies. Managers are requested not to speak up all at once.

A. W.

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JOHN L. BURLEIGH,

Supported by the STERLING DRAMATIC COMPANY, composed of ARTISTS OF ABILITY AND REPUTE, was presented at the Temple Theatre, Philadelphia, on Monday, November 9, with ENTIRE SUCCESS.

OPINIONS OF THE PHILADELPHIA PRESS:

The *Times* says: The Bohemian, a new society drama, by Charles Gayler, filled the Temple last evening. The incidents center around Cherubini, the Bohemian (John L. Burleigh). He first turns up in the mountains of Savoy as smuggler; falls in love with a lady of high birth (Lady Celia), becomes an artist, wins her love, but loses it again, becomes a man of enterprise—a great engineer—and in the end marries his idol. The play is well written, and the company a good one. Mr. Burleigh makes the character of Cherubini a very taking one with the audience. There was a call at the end of every act, and Mr. Gayler made a neat speech at the close of the third act.

The *News* says: The play is full of action, its dialogue is bright, its situations dramatic and its opportunities many. John L. Burleigh's acting is conspicuous for its power. He has the methods, training and instincts of a good actor, and achieves the success which the author has opened to him. The cast was conspicuous by its good looks, fine acting and splendid modern costumes.

The *Ledger* says: The Bohemian is the title of a new play brought out at the Temple Theatre last evening. It is a romantic drama, in four acts, and is the production of Charles Gayler, an experienced dramatist. It deals principally with love and jealousy; the plot is clear and the play possesses evenness of merit, and the story is so unfolded as to keep up the interest of the audience. The main character is Cherubini, the Bohemian, which is filled by John L. Burleigh, an actor of ability, who won the applause of the audience. The scenery and appointments were excellent.

The *Record* says: The Bohemian, Charles Gayler's new play, turned out to be a drama of fine intellectual fibre, requiring a high degree of dramatic art for its representation. In The Bohemian, the hero, Cherubini, is a high-toned but reckless character, by turns smuggler, singer and artist. His struggles to advance himself are inspired by a grand passion for Lady Celia, whom he wins at last, after many romantic and exciting adventures. There is a flavor of German romance in the situations and in Cherubini's fervid speeches, while in the comedy dialogue there is much bright, witty and mirth-provoking matter that is thoroughly American. Mr. Burleigh's acting was spirited and earnest, and at the end of the third act his passionate and stirring declamation was very effective. Mr. Gayler was called out after this act, and in a few pleasant words commended his play to the good graces of the large audience. The piece was handsomely mounted.

The *Item* says: Charles Gayler's comedy-drama, The Bohemian, was presented last evening to an excellent house. The play proved interesting and was unusually well acted. John L. Burleigh scored quite a hit as Cherubini, his acting being easy, graceful and natural. The play was given every advantage of a fine stage setting, the scenery and mechanical effects being entirely new.

The *Bulletin* says: The story is interesting; there are well-drawn characters; the comedy element is bright, pleasing and attractive, while the dialogue is freighted at times with thought and fancy far above the average. The dramatist is evidently a man of literary ability and quick fancy. The leading idea of The Bohemian is a good one. Dramatist Gayler strives to show that a man may be elevated by love for woman; that he may be raised from depths to heights, from obscurity to fame, by the impelling impulse of ambition that springs from an honest attachment for a pure, good woman. Mr. Burleigh was in earnest and felt his character thoroughly. He was called out at the end of every act. The piece was handsomely mounted, the scenery throughout being handsome. The costuming of the ladies was beautiful.

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The Lost Grave.

COSTERMONGER'S STORY.

[illegible] the fault is all mine—
[illegible] to blame, and I own it;
[illegible] me 'cause now and then
[illegible] too much and have shown it.
[illegible] too ready to boast what they'd done
[illegible] their chances like me;
But where do they know of my trouble indoors
When I've been drunk out on the spree?

Well, open your heart, lad, and listen awhile,
And then call it 'a spree' if you choose,
For a man to be drinkin' from mornin' till night,
An' next day to be down with the blues!
It's nigh three months since, one Saturday morn,
I was up with the crow of the cock,
An' I walked on for miles thro' the rain and the slush,
To the market afore five o'clock.

"I'd been out on the Friday, 'twas snowin' like mad,
An' what with the traffic an' carts,
On a day like it was, the streets I trudged thro'
Was up to your knees, Bill, in parts.
An' fish was too dear for my customers—see?
An' my own bit o' money was small;
I'd a middlin' good show, but lor' bless you, Bill,
On the truck it looked nothin' at all.

'I somehows for the sake I'd laid out on it, Bill,
But I pushes the barrow along;
I'd a cup and a slice at the old woman's stall,—
The wind—it blowed terrible strong!
A piercin', a searchin', a through-and-through wind,
Such as freezes the snow as it falls,
And it drove through the feathers that shook in the air,
The sound o' the hour by St. Paul's.

"There was few in the streets, barrin' tradesmen like me,
An' the cabs an' the soldi'ry police;
I was down in the mouth, Bill, an' dreadfully dull,
So I had half-a-go at the Fleece.
It warmed me all thro', an' it brightened me up
For a time, and I thought of her name;
I cried with a will the fish I'd to sell,
But I cried in my heart all the same

"For my Nance, as I'd left, Bill, a fadin' away
On my old tatter'd coat for a bed;
An' I thought of that day, just three years afore,
When they told me her mother was dead!
Nance wasn't my child,—that's she wasn't my own,—
But her mother, half sister o' mine,
Had married my 'butty,' a proper young chap!
Who'd died in a wastin' decline.

"He were wellish to do, owned a pony an' cart,
Just afore he knocked-up poor old lad!
But, lor' when a hawker gets laid on his back
Things prodigus soon goes to the bad.
An' to pay for his grave, an' the coffin, an' black,
They'd to sell both his pony and cart;
Then the sissess went queer, and my sister, poor gal,
She died of a real broken heart.

"They put in the brokers for rent as were due,
An' they left her the walls an' the floor;
This comin' so soon after losin' her Jim,
Crushed her heart, and she never spoke more.
I takes to the kid—she was then only seven—
An' I does, Bill, the best that I could;
What can a man do, sittywated like me,
Who is out all the day, if he would?

"But a party who lived just a door or two off,
Was that kind, she quite took to the girl;
An' o' Saturday nights she would see her to bed
After putting her hair up in curl.
I heard tell as how she'd been up in the world,
An' come down through misfortune, they said;
But what did it matter, her heart was all right,
Though at times a bit queer in the head.

"An' while she were able to hobble about,
Like a mother she treated our kid;
But a fever broke out, an' with her went so hard,
That she died of a sudden—she did.
The day she was buried poor Nancy took bad,
But, lor', how she stood it—the sweet!
We could not persuade her to eat or to drink,
An' like ice were her poor little feet.

'Her lips went all dry, an' her tongue became parched,
An' she wandered, an' talked about heaven,
An' angels, an' sitch like, quite wonderful, Bill,
For a child as had only turned seven!
And—well, I got home, Bill, one night arter dark,
And took hold of her mite of a hand,
Which, though bein' so ill, were as slender an' white
As any fine girl's in the land.

"I leaned on my elbow, an' looked in her face,
An' wiped the cold drops from her brow,
When the lids of her eyes both closed as in sleep,
An' she whispered 'Dear, I've counted soon,'
I was out on the heart, for I loved her, old man,
An' my brain seemed to turn in my head;
I fell down on the floor, an' when I'd come round
'Twas all over, poor Nancy was dead!

"There was not a soul, Bill, my troubles to share
As I gazed on the beautiful dead;
I had not a chillin' to buy her a grave,
All had gone to provide her with bread.
So, glad for a time such a scene to shake off,
I crawled slow from the corpse to the door,
I opened it softly, an' staggerin' went
To the Fleece, where I fell on the floor.

"My money had gone, I was ravin' for days,
My life, Bill, they scarcely could save;
An' while I was down, Bill, they buried my Nance,
An' they can't even show me her grave!
I've stole from the hedges us this posy of flowers
To lay on the newly-made mound,
But the graves of the poor are all so much alike,
Poor Nancy's can never be found."

WALTER PELHAM.

A Ride with Prince Thomas.

BY JOAQUIN MILLER.

I am not certain that he is a Prince, or even the son of a Prince. But I do know that he has the most prodigal and princely nature of any man I ever met. And while here in New York he was the handsomest and most manly of all men in this city celebrated for its noble examples of manhood. His name appears on the register of the New York Hotel, where he makes his home while here, simply as Mr. Thomas. His intimate friend was the brilliant and brave Redpath, the last of John Brown's raiders, and now editor and proprietor of a leading newspaper.

"Where does Prince Thomas get all the money which he throws away with such profusion?" asked a reporter one day of Redpath.

"Well, I don't know whether the Prince is a Mexican brigand or only an ordinary pirate," whispered Redpath confidentially; and the reporter left him.

I have also, as an explanation of his extravagance and wealth, heard it whispered that he once had the good fortune to find a sunken galleon, off the shore of Mexico, filled with Spanish doubloons.

My own theory is that he is the owner of some mine of marvellous wealth, either in the Andes or Cordilleras.

It is now quite a quarter of a century since this ride, or rather flight; and I trust I betray no secrets in sketching here a single day from those years, more reckless than romantic.

[illegible] among the Indians, at the [illegible], where I had heard their [illegible] of their wrongs, had seen their [illegible] destruction, I became their [illegible]. It would take volumes [illegible] came about; how I, a [illegible] to attempt the establish- [illegible] Republic, with snow- [illegible] for its centre; how I [illegible] the mountains on a [illegible] that of John Brown's.

The raid had been successful and my Indians had returned with much plunder, many horses and the most coveted and indispensable ammunition; and I had come further down to a mining camp for the purpose of recovering Indian children who had been carried off the year before, and were now left in slavery on a ranch near the mining camp.

As I lingered about this camp, unsuspected of being the man who lived with the Indians and advocated their rights, I met Prince Thomas, then a dashing youth engaged in recruiting men for his friend Gen. Walker, in Nicaragua. How perfectly magnificent he was! Not a suggestion of gray then in the shower of black hair falling to his shoulders; straight as an arrow, tall and commanding, clad in the richest Mexican costume, with all the grace and bearing of a Spaniard, he was my ideal of a hero and had my entire confidence from the first.

He laughed at my idea of the Indian Republic; but eagerly entered into my plan for the escape of the two Indian prisoners whose parents had been butchered and despoiled of a herd of horses at the time of their capture. He also presented me to a friend of his, a theorist, a helpless old German philosopher and writer of books, who had no more business in the mountains than a grandmother. Yet this dried up and exhausted old Doctor of Laws determined at once to go with me back to the Indians and cast his fortune with them. I disliked him from the first; but the Prince insisted, and as the young Indians assured me they could stampede the horses taken from their parents, and with our assistance escape to their tribe with them, I consented, and soon all was ready for the reckless venture.

The two escaping prisoners were to start the horses at dawn up the mountain stream above the camp; I, the Prince and the Doctor would join them there, rush them on up the gorge, and once well on the way the Prince would ride quietly back to camp as if he had never heard of such a thing.

At the promised hour and place the two little fugitives came, but not with the rushing herd of half-wild horses. The girl was calm, very gentle and very beautiful. But the boy was dark-browed, desperate and wild with excitement. He had stolen a gun and two horses, but the great band of mustangs had been carefully coralled that night, and the Indians had only these two jaded animals. The Prince and the Doctor had their own mules; but I was on foot. The boy threw himself from his pony and made me take his place.

Dawn was breaking and there was a cloud of dust down the valley. The theft and flight had been discovered and officers were in pursuit!

The Prince bit his lip and hitched a pistol around in readiness. "You are riding a stolen horse," said he to me quietly at length; "if taken, you, with these Indians, will be either hanged by the mob or sent to States Prison by the law."

"But we will not be taken," I answered.

The Prince no longer hesitated. Here were three lives entrusted to his keeping. He had not expected such a responsibility or such a peril in his venture to help these Indian prisoners escape. But the crisis was upon him and he was equal to it. He glanced at the Indian boy and pointed high up the mountain to the right.

The Prince assigned the boy the post of honor, and he was carried away with delight. He seemed to forget that he was the only one on foot.

Alexander gave away to his friends the last of the spoils after a great battle. "And what have you kept for yourself," said one. "Hope and glory," he answered. This was an infant Alexander.

Once across the stream, he led steeply up the hill for a time; then he would chop and cut to right and left in a zigzag route, until we had reached the rim of a bench in the mountain. Here he stopped and motioned the Prince to approach. The Prince rode up to the boy; the little fellow lifted three fingers, looked excited, and pointed down into the trail. It was more than a mile away, nearly a mile below; but the sun was pitching directly down upon it, and all things stood out clear and large as life. There was a consultation away down there; three heads, in broad hats, close together as they could get sitting on the mules. Now a hat would be pushed back and a face lifted up exactly in our direction. We had sheltered behind the pines. The boy was holding the Prince's mule's nose to keep it from braying to those below. The girl had dismounted a little way off, behind a clump of pines, and was plucking some leaves and grasses for her pony and the Doctor's to keep them still. The Doctor never seemed more stupid and helpless than now; a poor, crooked, imitative little monkey he looked as he bent to pluck the grass. Mules are noisy of a morning when they first set out. The utmost care was necessary now to insure silence.

Had the wind blown in our direction, or even a mule brayed below, these mules in the midst of our party would have turned their heads down hill, pointed their field-glasses sharply for a moment or two at the sounds below, and then, in spite of kicks or cuffs, have brayed like trumpets, and betrayed us where we stood.

There was no excitement in the face of the Prince, not much concern. His foot played and patted in the great wooden stirrup, and shook and jingled the bells of steel on his Spanish spur; but he said nothing. Sometimes the men below would point in this direction, and then in that, with their long yellow gauntlets, then they would prick and spur their mules till they spun round like tops.

When a man pricks and spurs his mule, you may be sure that he is bothered.

A Yankee would scratch his head, pull at his ear or rub his chin; an Englishman would take snuff; a Missourian would take a chew of tobacco, and perhaps swear; but a Californian in the mountains kicks and cuffs and spurs his mule. At length the officer set his spurs in the broad hair sinch, with the long steel points of the rowels, and rode down to the water's edge. A twig was broken there. The Doctor had done that as we passed, to get a switch for his mule, and brought down the wrath of the boy, expressed, however, only in grimaces and the flashing of his eyes. The officer dismounted, leaned over, brushed the burrs aside, took some of them up, and examined them closely.

An arm was now lifted and waved authoritatively to the two men sitting on their mules in the trail, and they instantly struck the spurs into their mules and ambled down toward the officer at a rapid pace, when—consternation! One of them threw up his head and brayed as if for life. The Prince's mule pointed his field-glasses, set out his legs, took in a long breath and was just about to make the forest ring when his master sprang to the ground, caught him by the nose, and wrenched him around till he fell upon his haunches,

Here the boy made a sign and led off up the hill. We followed as fast as possible; but the Prince's mule, as if in revenge, now stopped short, set out his legs, lifted his nose and brayed till the very pine quills quivered overhead. After he had brayed to his satisfaction, he gave a sort of grunt as if to say, "we are even now," and shot ahead.

We could not keep pace with the boy, hasten as we might, through the pines. Like a spirit, he darted here and there through the trees, urging and beckoning all the time for us to follow faster. We could not see our pursuers now, yet we knew too well that they were climbing fast as their strong-limbed, sturdy mules would serve them. The advantage on one hand was theirs; on the other, we had things somewhat our own way. The chances were about evenly balanced for escape without bloodshed.

Anyone who frequents the mountains of the North, will soon notice that on all the hillsides facing the Sun there is no undergrowth. You may ride there, provided you do not wedge in between the trees that grow too close together to let you pass, or go under a hanging bough, the same as in a park. But if you get on the north side of a hill, you find an undergrowth almost impassable for man or beast. Chapparal, manzanita, madrono, plum, white-thorn and many other kinds of shrubs and trees, contribute to make a perfectly safe retreat for the wild beasts of those regions. In a flight, this is the chief thing to do. Keep your eye on the lay of the hills so that you may always be on the south side, or you will find yourself in a net.

When we had reached the second bench we turned to look. Soon the heads of the men were seen to shoot above the rim of the bench below, perhaps less than a mile away. No doubt they caught sight of us now, for the hand of the officer lifted, pointed in this direction, and he settled his spurs in his sinch and led his men in pursuit.

Deliberately the Prince dismounted, set his saddle well forward, and drew the sinch tight as possible. We all did the same; mounted then, and followed the boy, who had by this time set both arms free from his red shirt, which was now belted about the waist, up the hill as fast as we could follow.

We reached the summit of the ridge. Scintillations from the flashing snows of Mount Shasta shimmered through the trees, and a breath of air came across from the Klamath lakes and the Modoc land beyond, as if to welcome us from the dark, deep cañon with its leaden fringe and lining of dark and eternal green.

The Doctor pushed his hat back from his brow and faintly smiled. He was about to kiss his hand to the splendid and majestic mountain showing in bars and sections through the trees, but looked around, caught the eye of the Indian and his hand fell timidly to his side.

As for the girl, she leaped from her pony and put out her arms. Her face was radiant with delight. Beautiful with a wild beauty, she arched her hand above her brow, looked long and earnestly at the mountain, and then, in a wild and unaccountable sort of ecstasy, turned suddenly, threw her arms about her pony's neck, embraced him passionately and kissed his tawny nose.

The men at last appeared on the bench below. We had evidently gained on them considerably, for here we had ten minutes' rest before they broke over the mountain bench beneath. This was encouraging. No doubt a saddle had slipped off back over a mule's rump in some steep place they had just mounted, and thus caused the delay, for they had neglected to sinch their saddles in their great haste. They dismounted now and settled their saddles. We tightened our saddles also. This was the summit, and now came the demand for skill.

When the officer threw his leg over the macheers of his saddle below, the boy set forward. His skill was as wonderful as his endurance. Being now on the summit, he could travel without halting to breathe; this, of course, would be required if he hoped to keep ahead. And even then, where would it all end? It is most likely no one had thought of that. For my part, I kept watching the sun and wishing for night.

This is an instinctive desire of all things rational or irrational, I think, that are compelled to fly:

"O that night or Blucher would come.'

It was hardly possible to keep ahead of our pursuers all day, well mounted as they were, and one of our party on foot; yet that seemed to be the only hope. There yet was an alternative, if the worst came to the worst. We could ambush and shoot them down. I saw that the boy kept an eye constantly on his rifle when not fixing the trail and eyeing the pursuers.

The Prince was well armed. He carried his double-barrelled piece before him in the saddle-bow. The rest of us were not defenseless. The deed was more than possible.

Now and then the boy would turn his eyes over his shoulder, toss his head and urge on. The eagle feathers in his black hair, as if glad to get back again in the winds of Shasta, floated and flew back at us, and we followed as if we followed a banner. A black banner this, made of the feathers of a fierce and bloody bird. Where would it lead us? No buccaneers of the sea were freer, wilder, braver at heart than we. Where would it lead us?

We did not taste food. We had not tasted water since sunrise, and it was now far in the afternoon. The Doctor began to sit with an unsteady motion in his saddle. The mules were beginning to bray, this time from distress, and not excess of spirits. The Prince's mule had his tongue hanging out between his teeth, and, what was worse, his ears began to flop to and fro as if they had wilted in the sun. Some mules put their tongues out through their teeth and go very well for days after; but when a mule lets his ears swing, he has lost his ambition, and is not to be depended on much longer.

The only thing that seemed unaffected was the boy. Two or three times through the day he stood his rifle against a pine, drew his belt a knot or two tighter, fastened his moccasin-strings, and then dashed ahead without a word. Our banner of eagle feathers still floated defiantly, and promised to lead even further than we could follow. Closer and closer came the pursuers. We could see them striking their steel spurs in their sinches as if they would lift their tired mules along with their heels. Once they were almost within hail; but a saddle slipped, and they lost at least ten minutes with a fractious mule, that for a time concluded not to be sinched again till it had taken rest.

The sugar-pines dropped their rich and delicate nuts as we rode by, from pyramid cones as long as your arm, and little foxy-looking pine squirrels with pink eyes stopped from their work of hoarding them for Winter to look or chatter at us as we hurried breathless and wearily past. Mount Shasta still flashed down upon us through the dark rich boughs of fir and pine, but did not thrill us now. Suddenly the boy led off to the right as if forsaking the main summit for a spur. This seemed a bad sign. The Prince said nothing. We had no time to dispute now; besides, almost any change from the toilsome and eternal run was a relief. We were edging around at right angles with our pursuers. They could cut across if we kept on, and head us off. We were making more than a crescent; the boy was leading us right back to the men we wished to escape.

Soon he went out on a point and stopped. He beckoned us to ride up. We did so. It seemed less than half a mile to a point we had passed an hour since, and as far as we could see, there was only a slight depression between. The officer and his party soon came in sight. As they did so he raised his arm. We were not unobserved.

The boy sat down to rest, and made signs that we should dismount. I looked at the Prince to see what he would do. He swung himself to the ground, looking tired and impatient, and we all did the same. The Doctor could not keep his feet, but lay down, helpless, on the brown bed of quills from the sugar-pines that clustered around and crowned the point where we had stopped to rest.

The officer and his men looked at their catenas; each drew out a pistol, revolved the cylinder, settled the powder back in the tubes by striking the ivory handles gently on the saddle pummels, saw that each nipple still held its cap, and then spurred their mules down the hillside as if to cross the depression that lay between, and head us off at once. They were almost within hail, and I thought I could hear the clean, sharp click of the steel bells in their Spanish spurs as they descended and disappeared among the tree tops as if going down into a sea.

Every moment I expected to see the muzzles of those pistols thrust up through the pines as the three men turned the brow of the hill. They did not appear, however, and as we arose to adjust our saddles after some time, I stepped to the rim of the hill and looked over to the north side. The hill was steep and rugged with a ledge, and lined with chapparal. A white-tailed rabbit came through, sat down, and looked back into the cañon. Some quails started and flew to one side; but that was all.

The Doctor had to be assisted to his saddle. He was pale, and his lips were parched and swollen. Slowly now the boy walked ahead; he, too, was tired. He had rested too long, perhaps. You cannot get an Indian to sit down when on a long and severe journey, unless compelled to, to rest others. The cold and damp creeps into the joints, and you get stiff and unfold more tired than before. Great the temptation is to rest, you should first finish your race, the whole day's journey, before you let your nerves relax.

Slowly as we moved, however, our pursuers did not reappear. We were still on the ridge, in spite of the sharp and eccentric turn it had taken around the head of the river. "Saved," whispered the Doctor. And the Prince took our hands in silence and, dismounting, led his tired mule down the steep mountain toward the camp that lay almost beneath us, and we rode slowly on.

As the sun went down, broad, blood-red banners ran up to the top of Shasta, and streamed away to the south in hues of gold; streamed and streamed as if to embrace the universe in one great union beneath one banner. Then the night came down as suddenly on the world as the swoop of an eagle.

The Doctor, who had all the afternoon kept an uncertain seat, now leaned over on his mule's mane, and but for me had fallen. The boy came back and set his rifle against a pine. We laid the feeble man on a bed of quills and prepared to spend the night. It was impossible to go farther. The Doctor was very ill. It was a cold evening. The Autumn wind came pitching down from Shasta sharp and sudden. "A fire," gasped the Doctor.

The boy protested against it. The sick man grew worse. We must have a fire. The girl gathered up some pine knots from the hillside. A match was struck in the quills. The horses started, lifted their noses, but hardly moved as the fire sprung up like a giant full-grown, and reached for the cones of the sugar-pines overhead. There was comfort and companionship in the fire. But the Indian girl and boy would not come near it. They went back from the fire-light as if they had been a part of the darkness that fled before it.

Click! click! click! a tired horse started, sniffed, and then dropped his head, for all was over in an instant. The fire had done the mischief, and the Doctor and I were prisoners.

"Musical Mirror" Miseries.

BY R. G. MOORE.

The quiet of the Square in the vicinity of THE MIRROR office is broken between seven and eight A. M. by the arrival in quick succession of the coupés and barouches which convey the compositors of this model paper to their daily labor. The latter upon arriving hurry up the broad staircase leading to the cloak-room, and after there divesting themselves of their sealskin overcoats and other wraps, step into the spacious composing-room fully prepared to "manipulate the little leaden messengers of thought" which are to carry pleasure and instruction to all the intelligent members of the dramatic profession in this country and a large number of their fortunate brethren in other lands.

The gentlemen, being now ready for the business of the day, step, one after another, with a quiet dignity peculiar to the employés of this office, to the "copy-hook." This "copy-hook," by-the-way, is the repository of the effusions of the most eminent dramatic and musical critics. The first man reaches the hook; he seizes the "take" with nervous fingers, and a single glance satisfies him that his worst fears are realized.

"The Musical Mirror" is the heading of the MS.

The pleasant smile which pervaded his countenance on entering the room has been changed off for a blood-curdling anathema which is heartily endorsed by the companions as they, one by one, receive the successive "takes" of the undecipherable chirography. When all are supplied the men retire to their "cases" and a death-like stillness for a few minutes pervades the room. So quiet is it that an unsophisticated stranger might suppose that they had with one accord sunk into a gentle slumber.

But they are not asleep. Oh, no! They are painfully awake. They are trying to discover the alphabetic analysis of the first word on their "copy." The occasional muttered imprecation or vicious expectoration testifies to the success of the writer in eluding their efforts. After struggling for a while in this manner, each compositor, excepting the one having the initiatory page, asks his predecessor at the "hook" what his last word is, in hope of thereby gaining a clue to the first word on his own. In asking this question and speaking of the manuscript there is a wonderful, because unrehearsed, similarity in the adjectives used. At last they get under way, and everything proceeds quietly, with the exception of an occasional hint at the usefulness of the public schools and pointed suggestions of an available pupil, until the "matter" is "proved" and handed to the proof-reader.

Now is the time for the latter gentleman to "get square" with his natural enemy, the compositor.

He thinks of the numberless marks on the proof-sheets that have never been corrected; of the infuriated editor and writers who have hurled invectives at his devoted head because of so-called glaring errors running through the editions uncorrected. He now sees an opportunity for revenge without the danger of being called to account by the victims. He grasps the general subject of the article, and places his own construction on the text. His opinions are directly opposed to those of the compositors. He sharpens his pencil.

A proof-reader always sharpens his pencil when he means to mangle a proof.

He curtails sentences, transposes words, changes the punctuation; sows commas, semi-colons and full-points with a prodigal hand, and, in fact, alters the whole original sense of the types, and, with the grim satisfaction of an Irish Nationalist who has successfully "removed" an obnoxious landlord, returns the "slip" to the composing-room. The "compo" gather to gaze upon it. They cannot say whether the changes marked are alterations from the original copy or not. Judging by the number and peculiarities of the hieroglyphics marked on the margin, they must have been attempting to read their copy upside down. They correct it.

Then comes the author. This gentleman glances at the "revise;" compromises between the compositors' and proof-reader's versions; more corrections, and the article, after being examined by the editor, is ready for perusal by the public.

Thus it may be seen that the apparently luxurious life of a printer is not all that the glittering exterior would suggest. The languid elegance of his *pose* while enjoying the balmy breezes of a midsummer night, reclining on a bench in the park, or the æsthetic grace with which he acknowledges a "hand-out," is likely to mislead an envious amateur; but a compositor has his little troubles and vicissitudes as well as bankers and 'longshoremen.

Professional Doings.

—Fred. Wren has revived his comedy, Distrust, and taken it on the road.

—Eloise Bridges is proving a capable actress in the Russian Honeymoon.

—It is rumored that Frank W. Sanger will withdraw In His Power from the road.

—Richard Foote is preparing The Serpent and the Dove for a Thanksgiving "snap."

—Joseph Haworth has received an offer to enter Lawrence Barrett's company to play leading business. He now has the matter under consideration.

—Sydney Cowell, who succeeded Mrs. Walcot in Couldock's Willow Copse company, is receiving great praise from the Western press for her performance of Meg, the maid.

—Alfred Thompson is designing the costumes for Balfe's Enchantress, which is to be brought out by the Alfa Norman Opera company sometime in the beginning of the new year.

—Judge Cullen, of Brooklyn, has refused to enjoin Charlotte Thompson from producing Phyllis Denohr, her adaptation of "Dark Days," and has placed the costs of the suit upon the plaintiff.

—James O. Barrows has had a newspaper tilt with Henry Greenwall, the Texas manager. He says that Greenwall booked him where contracts prevailed not and signatures thereto were other than simon-pure.

—Oliver Byron has found in The Inside Track a strong addition to his repertoire. It jumps at once into success wherever it is presented. Mr. Byron is particularly well suited in the leading role, which is magnetic to a degree, and gives the actor scope for comedy, pathos and heroics. In this role Mr. Byron does the best acting of his stage career, and he is very fortunate in securing so strong a play to supplement his other successes. From the business that The Inside Track is now doing, it is not likely that Mr. Byron will be called upon to present any other play this season.

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Only Appearance as Claude.

BY JOHN M. MORTON.

Bulwer Lytton, in his preface to The Lady of Lyons, describes that famous work as "a drama," and the printer of the published edition calls it "a play in five acts." By nature I am not quarrelsome, but the sight of a copy of The Lady of Lyons, the announcement of its performance in any place I may happen to be, or the quotation by some imbecile actor or misguided amateur of any of the numerous platitudes it contains, stirs my soul to its utmost depths. Whatever Bulwer Lytton's champions may say, they cannot get over the unfortunate advantage I possess. I have acted in The Lady of Lyons; Bulwer never did. The proof of the pudding is in the eating. Bulwer Lytton simply cooked the play, while I have had to devour every line it contained, except those entrusted to the ladies of the piece. Therefore I, and not the author, am the proper judge of the character of The Lady of Lyons; and therefore I declare it to be the tragedy of tragedies.

To be sure there was a time when I looked upon The Lady of Lyons with tolerant eyes. When I endeavored to portray (and not without success) the airy nonchalance of the frivolous Glavis, I deemed The Lady of Lyons an interesting work. When in humbler days I essayed the "broad humor" of the Landlord and tickled the ears of the "groundlings," I hadn't an unkind word to say of Bulwer Lytton's piece. But once (ah! the recollection thrills me at this moment) I played Claude Melnotte. Once only, to be sure, but that first and only appearance has cast a shadow over my life and may perchance shorten my days.

Many more years ago than I care to say, I was one of two low comedians acting in a "regular theatre" in a popular city in New Jersey. There are so many popular cities, in a theatrical sense at least, in New Jersey, that I hesitate to mention the name of this particular one. Of the two I was the "promising comedian," a fact everybody admitted. It was Christmas-tide, and the periodical reductions of salaries had diminished our company to an alarming degree. My rival, who, because he was short and stout, with a broken nose and a still more broken voice, was considered a "born" low comedian, monopolized all the facetious characters, and, to my great disgust, I found myself developing into a feeble *jeune premier* or a heavy man of the most abandoned description.

Business had been so bad with us that the announcement of the arrival of a lady star of mature years but magnificent proportions filled us all with hope and the expectation that every man and woman of us would have a few dollars in pocket on Christmas Day. She opened in The Hunchback, changed the bill every night, and for her benefit on Christmas Day chose to appear as Pauline in The Lady of Lyons. When I was informed that I was selected for the part of Claude Melnotte, and on Christmas Day too, my spirit broke. I went to the manager and expostulated with him. I said that I couldn't study the part in time, that I couldn't act it even if I knew the words, and made other reasonable excuses. The manager merely laughed at my fears. He said "my chance had come" (I felt that my time had come!) His arguments were fortified by those of the prospective Pauline, who declared she could only act with a young Claude, and that a middle-aged Melnotte, like our manager, who had been dividing the leading business with me during the week, took all her "inspiration" away. At that time I never could withstand a woman's entreaties, and I found myself at home with a copy of The Lady of Lyons in my pocket. With a heavy heart I partook of a light supper, and before sleep came to my relief I was "dead letter perfect" as far as "the palace lifting to eternal Summer," but uneasily dreamed of the eternal Winter I should spend on that approaching Christmas Day. Coming events most distinctly cast their shadows before on this occasion. I was confident enough in my ability to "get through" Claude, but the rehearsals gave me a horrid dread of some of my colleagues. The one who inspired me with most misgiving was a utility actor whose stage name was Isaac Newton, which he had probably assumed because he was the nearest approach to an idiot I ever met out of an asylum. He was to double Gaspar and the second officer, and at rehearsal I watched him with gruesome apprehension. Another dreaded associate was our second old woman, who was cast for the part of my mother, the Widow Melnotte. She was a frivolous creature, though quite old enough to know better. More than this, she had a most ludicrous mode of speech, which consisted of giving every syllable in every word twice its natural emphasis.

When the curtain rose on that Christmas night it was comforting to see that we had a crowded house. The first two scenes, in which I was not concerned, passed off with perfect smoothness. When the flats drew off for the third scene, I was standing behind the "practical door," ready to rush on in the most gallant and heroic manner. I really began to feel that the manager was right, and my chance had arrived. Otherwise I might have been discomposed by the appearance of that giddy thing, our second old woman, who, instead of wearing the sober black and white of a widow, was caparisoned in the bewildering fineries of a Watteau shepherdess. However, my cue came at last. I spoke the "outside" lines with becoming spirit and felt a glow of satisfaction as I heard distinct warnings of the reception I was about to receive from my enthusiastic audience. The mere trifle that in entering the cottage my gun caught in the scenery, exploded and nearly killed a colored boy in the flies, was nothing, because the public thought it part of the performance. But when fairly on the scene, and having bowed to my "reception," and then having requested my mother to "give me joy" and also asked her opinion about the appearance of my gun, I received a reply that staggered me and disturbed the minds of the audience. My mother, as everybody knows, has to answer my queries in these simple words:

"Humph! Well, what is it worth, Claude?"

Now, I have said that our second old woman was remarkable for the deliberation and emphasis of her words. The word "humph" should, of course, be pronounced as "h'm;" indeed, should hardly be pronounced at all. But my dreadful mother gave each one of its [illegible] its proper value, and a letter over, [illegible] the word sounded like the drawing of [illegible] from a bottle of soda together with [illegible] so far, happily, came from the [illegible] audience evidently being simply [illegible] hoarsely to the wid- [illegible] make speak your lines, [illegible]." This of course affected my mother's memory, and she "stuck." I had lost all my spirit now and rushed to the end of the next speech desperately, observing that "glory is priceless." This aroused the old lady, and she remembered enough of the lines to remark, with awful deliberation, "Leave glory to great folks, Claude!"

There was most distinct laughter now from the wings, and I could feel the jibes and sneers not only of my ancient rival, the low comedian, but my recent one, the juvenile man, who had been engaged on the great reputation he had acquired in Pithole. I felt the personal nature of the remark, and did indeed wish that I had left the glory of leading business to great folks. I cut my mother out of the next two speeches, and tried to throw spirit into the line in which I inquired, "Do the stars think of us?"

I happened to glance at the wings, and there was Pauline watching me with evident agony. "Ah," thought I, "there's one stout star thinking of me and of the next four acts, too." I rushed to the easel, which should of course hold a life-like portrait of Pauline. Even as I had my hand on the curtain which concealed the portrait, I heard some one shout from the wings about not lifting the curtain; but it was too late. With my left hand, and looking at my mother, and therefore not facing the easel, I threw up the curtain and spoke the line: "See! this is her image!"

And there was a roar of laughter from audience, orchestra and actors which turned me cold. It was indeed an image, but not that of any Pauline that ever lived. It had a red and mottled face, and wore a large gold chain round its neck. It was that of an alderman, which on the previous night, in School for Scandal, had done service as one of Charles Surface's ancestors. But I had to go on, and I said: "Painted from memory." At which there was another roar. I calmly but firmly remarked, "Oh, how the canvas wrongs her!" Again that roar; but, faithful to my text, I threw the paint-brush aside, and in despairing tones said: "I shall never be a painter." Whereupon there was a shout of acquiescent approval, and while it lasted I mentally blessed the property-man. I felt that I ought to bring this speech to a close, and after the uproar had subsided I jumped a couple of lines and faintly uttered: "I would turn soldier." The uproar broke out again, and an impudent person in the gallery suggested that if I couldn't paint better than that I had better. Meanwhile the manager came to the wing, and in an audible voice said: "Go on, boy; it's not your fault."

I was encouraged now, and boldly faced the scene with Gaspar. In due course that blighted being appeared in the person of Mr. Isaac Newton. His make-up was the most extraordinary ever seen. The most conspicuous thing about him was a huge dab of blood on his forehead. "For goodness' sake," I whispered, "why have you got blood on your forehead?" "To show I was spurned!" he whispered in reply.

I listened with indignation to the recital of Gaspar's wrongs. He came at last to the famous line: "It is not the *bruise* that galls; it is the *blush*, Melnotte." I felt a cold shudder of apprehension. Now we had all at rehearsal solemnly, even pathetically, warned that man about the pitfall this line contained. But warning was thrown away on Isaac Newton, and at the top of his lungs, with terrible emphasis and a sounding blow on his bleeding forehead, he cried: "It is not the *blush* that galls; it is the *bruise*, Melnotte."

I remember loudly calling for the gore of the property-man and sternly demanding the head of Mr. Isaac Newton, as well as requesting the immediate discharge of the second old woman. The manager promised to fulfil my wishes, and hurried me down to my dressing-room.

It is with a feeling of satisfaction, indeed of much pride, that I record the almost complete success of my efforts in the romantic episodes of the second act. It is true that I was somewhat overshadowed by the Pauline. As I have said, she was very stout, and she chose to dress *a la* Pompadour. The stage was very small, so that, as she acted in the very centre of it, I necessarily was often lost to the audience's sight, though not to their memories, for I gave my speeches with abundant vocal vigor. It was somewhat disconcerting to hear Pauline, during *my* speeches, urge me to "give her room," to "keep off her train," and to hear other irritating interpolations of professional jealousy.

Were I to attempt to describe my triumph in the third act I should have to drop my usual modesty. Suffice it that our success, or rather mine, was prodigious. The star was beginning to fall off as she realized that I was rapidly "taking away the piece from her." You see, in the third act Claude Melnotte has a great deal to say for himself, and that was where I excelled. The scene was the same as the first act, and that confounded easel was in its old place. Happily I had the wisdom to remove the picture, but I felt that its impression had not been forgotten. I dashed into my speeches with great spirit. Coming to the lines—

> I thought of thee,
> And passion taught me poesy—of thee,
> And on the painter's canvas grew the life of beauty.

I naturally, but somewhat imprudently, pointed to the easel, and that brought about a lively recollection of the first act. The "unskilful" in the gallery broke out into a loud and vulgar laugh, which I am glad to say was instantly silenced by the applause of the "judicious" in the stalls and dress-circle.

While I was dressing for the great fourth act I sent out for beer and received the congratulations of the boys and the manager. When the curtain rose I was discovered once more in my homely but picturesque peasant's dress, and I felt that I was going to perform prodigies. It was somewhat unfortunate that the first person to enter the scene was my mother. It was impossible to act a serious scene with her. Beyond the fact that she provoked a titter at nearly every speech, the better part of this act passed off smoothly. Then came the great situation of Claude's determination to join the army, and I braced myself up for it. In the almost frantic speech with which Claude closes this act it is his business to say, "Mother, your blessing," and also to drop on his knees to get it. Now, whether through being carried away by my acting or from her own nervousness, my unfortunate mother dropped on her knees at the very moment I was about to drop on mien. I pulled her up and tried to get down myself, but down she went again, and we fell to bobbing up and down like two jacks-in-boxes. The audience began to shout, and even Pauline, despite her maddening jealousy of my success, gave way to loud laughter. They wanted to call me out again, but I declined. As I bronzed my face for the last act, tied my tricolored sash around my waist and assumed my cocked hat, I almost wildly hoped that the audience would go away.

The early part of the first scene of the fifth act is occupied by General Damas and the three officers. The first of these and the General open the scene, and Isaac Newton played the second officer, and had to enter through the prompt-box door. Isaac looked resplendent in his uniform, and I really didn't see how he could get into trouble again. When his cue was given he made a bold dash for the stage. But Isaac had forgotten the little ledge about two inches high that separated the bottom of the door from the stage, and he tripped over it and fell sprawling. The third officer followed his superior so fast that he could not save himself, and fell on top of Isaac. When the audience allowed them, they all proceeded with the dialogue, and when the three officers retired, General Damas, who in private life was my cherished friend, had the bad taste to say: "If they're soldiers, they must belong to the awkward squad," which, of course, set the audience to laughing again, and did not prepare them for the tragic gloom of my coming scene. Nor, indeed, was it very friendly of my friend to pretend to get mixed up in his speech to me, and, instead of saying, "The man that sets his heart upon a woman is a chameleon, and doth feed on air," to call him a low comedian almost before my very face. The last scene came like all last scenes. When Pauline asked me if I knew Claude Melnotte, I said, "Myself and misery know the man," with a depth of sincerity which, in happier circumstances, would have thrilled the house. I did not even groan when I again suffered through that property-man, who, instead of giving me a pocketbook, handed me a network purse supposed to contain gold. This I threw on the table, remarking, "I outbid you, sordid huckster, for your priceless jewel; there is the sum twice told." The treacherous thing gave way and a dozen bits of broken crockery-ware rolled on the stage. I was torpid now, and even smiled at the mirth of the public. But Pauline roused me up to a sense of duty. She shrieked: "That voice! Thou art—" I answered: "I am, I was, thy husband!"

I didn't know what I was saying, but I saw what was coming. Pauline was; she had given herself a run of eight feet to get fairly at me. I stood squarely on my feet; I didn't run away, as many a man in my position might have been justified in doing. I held out my arms and she came like the rushing whirlwind. Great powers, the shock! I stood it for about the twinkling of an eye, and then fell prostrate, but not inglorious. Of course Pauline fell also, and the stage shook beneath us. Before I was quite smothered I cried, "Ring down the curtain!" but General Damas, who had yet some "fat" lines to say, didn't want it rung down. The manager rushed from his room and, seeing the situation, had the curtain down in a moment.

I have never played Claude Melnotte since, and I hope you now understand why I regard The Lady of Lyons as a tragedy.

Under the Willows.

BY ALICE MANSFIELD.

Under the willows we sat and dreamed,
When the day was drowsily still,
Save for the sound of distant oars
And the click-clack of the mill.

Under the willows my darling decked
Her hair with berries red,
Seeming like coral sprays to crown
The grace of her dainty head.

Under the willows her floating dress
Took a strange, ethereal light;
Fancy had said, "From the river's depths
Here has risen a water-sprite."

Under the willows my darling gave
Promise sweet with sweeter voice;
Happy, the birds burst forth in song,
As if they, too, did rejoice.

Fred.

BY FRED. MARSDEN.

Cicero has declared that no man writes against fame without placing his name at the head of his work; but as my subject is not fame, but a dog, I may venture to affix my signature.

Fred was a black-and-tan. He was small, had a good head, was well-behaved, and possessed of a tail most expressive in its appreciation of courtesies extended. How I became acquainted with Fred, those who care to read this sketch will discover.

Most men have some hobby in the pursuit of which they find relaxation from the daily cares and labors of life. The more arduous the duties, the more welcome the hobby. My hobby was a strange one; it was an all-absorbing interest in all that related to the subject of vivisection. I studied curious old books; read all that was written for and against the subject, and was duly horrified by the accounts of the terrible sufferings of the helpless animal under the knife of the operator. I was convinced that the speaking advocates of suffering silence were right, and so expressing myself one evening to a learned physician, was met by the complacent reply that there could be no cruelty where there was no suffering; that anæsthetics produce a delightful sensation, and, in short, that the dogs like it.

Being somewhat curious, I was permitted to enter a surgery, and, as a private spectator, satisfy myself as to the truth of the assertion. This is what I witnessed, and after reading it who will deny that the professor was right and that the dog liked it?

Upon my arrival, at the appointed time, I found the professor and his assistant learnedly experimenting with a rifle, their aim being, not the bull's-eye, but the discovery of the maximum amount of air displaced by the transit of a conical bullet across twenty feet of laboratory. The target remained in a state of virgin purity, but the atmosphere suffered. A delicate apparatus was next applied to the gun, the object being to determine the amount of nerve force expended by holding a rifle for one minute in a perfectly horizontal position. These learned experiments were undertaken with a view to a forthcoming lecture before a class of medical students as to the most rapid means of killing the most pigeons at one shot, that being the only kind of vivisection now performed in public.

The gun being placed on one side, a door, clotted with blood, was thrown open, and a little dog bounded into the room. He was received with every courtesy by the professor, and the assistant, with great gentleness, lifted him up and placed him upon the operating table. A sponge, saturated with ether, was placed over his mouth with the tenderest solicitude for his lungs, and the dog, not to be outdone in politeness, wagged his tail. I began to believe that the professor was right, and that he liked it. After a few exclamations in dogology, which I am forced to admit I could not understand, the dog turned over and went to sleep. The professor, covered with a gown, took up a small knife and, with the utmost delicacy and kindness, performed the operation of gastrotomy: opened the animal, cut a small hole in his stomach, inserted a glass tube, which he termed a gastric fistular, then sewed up the wound with the utmost gentleness, and the only apparent change in the animal was a somewhat awkward tube protruding from his belly. The professor, with great forethought, had closed the orifice, for, as he kindly said, "he didn't want the poor fellow to let himself out." All this time the dog was perfectly quiet—he liked it. The sponge having now been removed, the dog appeared to realize that he was coming back from whence he had gone out.

He tried to walk, but somehow he didn't seem to take much interest in it. The assistant said he was only drunk. I said nothing, but I thought I knew many men fond of stimulants who wouldn't care to get drunk under the same circumstances. He tried to wag his tail, but somewhow there didn't appear to be much wag left in it. The assistant took up a violin and with great feeling played "Old Dog Tray." The dog seemed to recognize the air. I began to feel certain the professor was right—that he liked it.

I asked the object of the operation. The tube was inserted in the stomache in order to obtain that powerful dissolvent, gastric juice. When the animal had recovered from his spree the cork in the outside of the tube would be withdrawn, a feather inserted with the greatest kindness through the tube, the lining of the mucous membrane gently tickled, and the gastric juice thereby generated would flow into a vessel held ready to receive it. While this is being done by the professor, the assistant explains to the dog what it is all about. The dog has nothing to suffer save a certain undue familiarity with his internal organism, and in return a large body of young men are enabled to readily perceive that while the gastric juice can get away with an oyster in a very short time, it makes an awful fuss over old and strong Dutch cheese.

At this time the dog was lying in a corner. He seemed comfortable, and was busily engaged in trying to make out what was the strange-looking object he had just discovered in his stomach.

I left him to pursue his researches, fully convinced that however strange it might appear to me—the dog liked it.

The dog is yet living and in good health. As I received word that he had been named after me, I at once acknowledged the honor by sending him—a new cork.

A Savannah Tragedy.

BY JOHN HOWSON.

A characteristic habit of the profession, that among actors is well known (and which in many cases is experienced for once, at least), is a kind of banter, that may be good-humored, sarcastic or practical; a sort of hazing, in fact, the severity of which is generally governed by the estimate placed upon the subject under treatment.

The actor is adjudged by the people of the lay world as being unlike his fellow-mortal in his views and mode of life, perhaps for the reason that he is in a breath and by turns the petted, spoiled, neglected, the fashionable and the *passe* creature of the public whim. This is not so, for he comes within the category of the cockney philosopher's all embracing remark that "Human natur's werry human." The "child is father to the man," and as the new boy at school has to run the gauntlet, and in the running prove himself worthy, so has the new member of a Thespian brotherhood to do. Hazing is by no means confined to the 'tween decks of a vessel or a West Point academy; nor to the hazee on account of his color. Were it otherwise the actor might in his martyrdom exclaim with Othello, "Haply, for I am black," and let the Bard be his consolation. There is no color-line in the professional *status*, unless one draws it at grease-paint. And that line is purely imaginary, since the brotherhood all use grease-paint, even under pain of having to borrow a bit of "flesh No. 2," which is usually done at the expense of the new member, and forms an item in the many schemes of hazing, that comprise dressing-room chaff, mislaying "quick change" articles and the like. But to the credit of histrionic goodfellowship, let it be said, the results are generally quite harmless.

I confess to having afforded some amusement to a band of brother (and sister) artists on a certain night, just ten years ago, in Savannah, Georgia. Up to a certain point the affair was a perfect joke at my expense, but a flaw in their plans gave me my chance for revenge. I humored the jest until my Roland for their Oliver was matured and put into execution. The result was a complete success, and the hazers had their first intimation of the hazee's exchange of compliment the next morning, when copies of the newspaper that contained the subjoined extract met their astonished gaze:

ATTEMPTED ASSASSINATION.

One of the most daring and dastardly attempts at assassination that we ever have been called upon to record took place at the Savannah Theatre last evening.

An immense audience had assembled to enjoy the farce preceding the comic opera of Les Bavards, by the unequalled Mrs. Oates-Titus' burlesque company. Every available spot that could afford sitting or standing room was occupied, and even the aisles and lobbies were packed with a living mass of humanity. The splendid appearance of the entire company and the more than usual brilliance and dash of the fairest star of the evening, had held the audience in a spell of rapture throughout the several scenes. The last act had commenced and was in successful progress when, suddenly, from behind the scenery, came the quick, sharp reports of a pistol. Many in the audience supposed this to be a part of the play, but there were others who knew that there must have been something wrong, as at the instant a scrambling noise was heard, and then Mr. John Howson, one of the leading members of the company, not in stage costume, but with disheveled hair and terrified countenance, leaped from one of the side wings and rushed in a frantic manner across the stage.

This would not have caused any particular notice, had not the faces of two of the comedians, who were at the moment performing ludicrous characters on the stage, assumed a ghastly and terrified appearance, and their knees seemed to rattle together very much at variance with the rollicking delineations they were rendering.

The farce was ended as though nothing had happened, and a newspaper reporter, who had taken the situation in at a glance when the explosion was first heard, quietly hastened to the stage and witnessed a scene that will never be forgotten. Mr. John Howson was in his dressing-room in a high state of excitement, supported by his brother and surrounded by the entire company, whose faces were indicative of some terrible alarm. Two of the comedians had seized stage muskets and seemed prepared to resist an assault of a mob. In a few moments half-a-dozen excited voices of the scene-shifters, carpenter and doorkeepers simultaneously explained the facts.

It appears that during the performance of the previous night, by permission, as usual, Mr. Howson had used a stage "gag" or "local hit," mentioning the name of a very clever and highly respectable gentleman of the city, who became offended and expressed the strongest disapprobation. The next day (yesterday) he called at the stage-door to see about it, but Mr. Howson was not in. The other actors, thinking the opportunity too good to lose for a private roaring joke, conspired to work upon Mr. Howson's feelings when he returned, and exaggerated the account of the manner of the gentleman greatly, adding that he had a pistol and intended to shoot him on sight.

Mr. Howson being deeply pained at the mishap in giving such offense, immediately penned a note apologizing and disclaiming any intention of wounding the feelings of anyone.

Night came, and the hour for the commencement of the farce arrived. Mr. Howson, who was not to appear until the next piece, was about to enter the outer stage door, when a powerfully built man, dressed in a military cloak and a slouch hat, laid his hand upon his shoulder and exclaimed, "What do you mean, sir, by using a gentleman's name without leave or license? I demand satisfaction, sir, here on the spot!"

Mr. Howson, seeing the intense excitement under which the gentleman was laboring, quickly opened the door, slipped in and attempted to close it; but with herculean force it was dashed open, almost throwing him off his balance. At the same time the stranger fired three shots almost at the one instant. The flash dazed Mr. Howson's eyes, and exclaiming, "Don't! Don't shoot!" he made a desperate plunge and leap, and sped across the stage.

When this narrative was ended there was a general scattering and quiet calls for the police, who at once appeared. At the wise suggestion of a terrified comedian the names of all the gentlemen mentioned in the "gag" were tremblingly transcribed on paper and handed to the detectives to scour the city and ferret out the guilty one.

Providentially Mr. Howson was found to be unharmed, with the exception of a bullet-hole through his coat. A diligent search was made for the ball, the genial and energetic proprietor of the theatre leading, and remarking *sotto voce*, "I'll give fifty dollars to know who fired that shot!"

The performance of Les Bavards was then proceeded with in magnificent style, Mr. Howson, with wonderful nerve, never for an instant betraying the terrible ordeal through which he had but a moment before passed, and the audience not having the slightest suspicion of alarm. A detail of police guarded Mr. Howson to his hotel.

THE ASSASSIN DISCOVERED.

Behind the scenes in theatrical life there are many curious doings. It was so in this instance.

The man who fired the shots was Mr. Frank A. Howson, the musical director of the troupe, and brother to the man whose life he had placed in such deadly peril!

Now we reveal the plot. The actors who intended to play upon the unstrung nerves of Mr. Howson, and exaggerated about the offended gentleman and his threats and pistol, were completely outwitted, and the laughing comedians were mortally scared themselves. The Howson brothers had "put up" the whole "job." The scuffle at the door with the stranger was performed entirely by the two brothers, and the musical brother did the shooting; Mr. Jones, of the troupe, and the stage carpenter only being in the secret.

"How is this for a fly?"

It is a flattering tribute to Mr. Howson's abilities as an actor, seeing that he maintained a dual role during the evening—that of the chattering wife of Sarmiento to the audience and as an affrighted Thespian when amongst his fellow artists. The hoax they would have enjoyed at *his* expense was given *them*, and with compound interest.

The Amiable Opera Company.

BY FREDERICK LESLIE.

We were fifty-two strong, including chorus, and all friendly. Fancy that! Our prima donna—*place aux dames*—was one of the most charming of donne, and really cared for and was friendly toward the contralto, who in return lauded her to the sky borders and dwelt on the perfection of her trill; which further evoked from the aforesaid P. D. an eulogium on the remarkable clearness of the C.'s lower register. Our soubrette saw something really good in the acting of our first old woman, and the latter assured the former she was never in her younger days the good actress she (the soubrette) was. Why, our tenor was actually *en rapport* with the baritone and first low comedian. Fancy that! And the T. and F. L. C. often invited the B. to their respective clubs to chew and chat over the best means to mutually benefit each other in the new piece.

"Now, look here," said "Commy" to "Tenny," "this is your scene absolutely, dear boy, and I wouldn't dream of doing anything in it for fear of spoiling you."

"Not at all," argued "Tenny;" "it is yours without doubt, and I shall simply play into your hands!"

Then "Barry" suggested he would cut his pet song, the *numero de resistance*—a cantabile movement certain of three encores, and coming just in the middle of Act II.—because he thought it was unfair to dear "Tenny," preceding by only half an hour his serenade in G.

Our first old man, aged seventy, deferred all stage business to our latest dude addition, a society second tenor, and was never once heard to say, "Ah! when I played with Charles Kean!" Then the gentlemen of the chorus all admired one another's voices, and you might see knots of say six tenors admitting that the principal tenor's voice was a first-rate one, that they could quite understand his right to the position he held, and that they never hoped themselves to reach it. Not one of the baritone choristers had ever played the Captain or said "What never!" and each really believed the other's voice to be stronger and more phrasable than his.

The ladies of the chorus with the "arched nose" praised the facial expression of those with the *nez retrousse*, and *vice versa*. The stage hands were non-expectorants, and the ladies with long trains were quite vexed at the clean condition of the stage. The dressing-rooms were actually papered and carpeted and quite comfortably upholstered and kept, oh! so nice and clean. The wardrobe-keeper insisted upon putting pockets in the costumes and quite overdoing the number of buttons and hooks and eyes, and never once gave us blue tights when we needed green and said that was the nearest she could get.

The property-man was quiet and courteous, and never said, Won't a sword do? when we wanted a gun. The introduction of songs and speedy acceptance of encores was insisted on by our musical director, who, furthermore, never pressed punctuality at rehearsals, at which seats were provided for the chorus—ladies and gentlemen. The box-office keeper and treasurer were earnestly endeavoring to relieve each other in the day's work, and our manager loved and was beloved by all, often raising the salary, without request, of an artist who had made a failure. We were indeed happy!

Some Epigrams.

BY FRED. MARSDEN.

A good fellow—One who hesitates before some obstacle in life, helps another chap over, and gets kicked for his pains.

Antiquarian—A human crab, facing the past and walking backward to the future.

> Well named art thou, great Bacchus, god of wine;
> You *back-us* all who worship at thy shrine.

Jealousy is so much a part of woman's nature that there can hardly be a doubt that Eve inspected Adam in order to assure herself that he had given no more ribs to other women.

> Hope, like a Circe, ever sings,
> Of brighter days in store;
> Yet trust it not, it always brings
> The same old days of yore.
> We see but brighter fields beyond,
> And blindly rush ahead—
> Unmindful that the sweeter flowers
> Are oft those that we tread.

An old woman who paints—Age holding up a flag of truce to Time.

> Life's but a span within Fate's keeping;
> We seize brief joys while Care lies sleeping.
> 'Tis but a dream, where fears and hopes abound;
> Death sounds the waking, and the truth is found.

Dreams—Indigestion.

Love—Dreams without the indigestion.

Marriage—Indigestion without the dreams.

French Dramatic Censorship.

PARIS, Nov. 4, 1885.

Only last year M. Henry Fouquier, one of the most brilliant and competent of the Parisian critics, in discussing the liberty of the theatres said that the censors still existed, but they were disguised under the name of inspectors and mixed with the fashionable *tout Paris* of the first representations. Still, continued M. Fouquier, it could not be seriously said that the censorship existed, because in the matter of spice the public received all it could support. This opinion was that of the majority of persons, for, since 1870, what few pieces have been forbidden here were mostly works in which the Germans were not treated as tenderly as a prudent foreign policy demanded. No outcry was made against these prohibitions, and the censorship has continued to flourish the same as in the palmy days of Imperial despotism. In spite of its existence quite as many immoral pieces have been produced under the third Republic as under the preceding *regime*; but the French are very tolerant on this point. Their idea of the morality of a piece is that the intrigue or the dialogue is of little consequence. All the danger consists in whether the hero is punished or rewarded. M. Zola is the first one who has seriously drawn attention to the fact that with all the progress made during the past fifteen years one of the most vexatious and anti-republican institutions is still as vigorous as ever. Messrs. Erckmann-Chatrian, Deroulede, Coppée, Dacheres and others said nothing when the "examining committee"—this is the official title of the censors—declined to pass their patriotic dramas, but M. Zola fails to comprehend why, under a Republic, a republican piece cannot be played.

Germinal, the drama which has been refused a license, is a story of mining life in the north of France. In one of the scenes a strike takes place. Men and women go from pit to pit and try to prevent those miners who desire to continue work from descending in the mines. They cut the cables, destroy the machines and commit all sort of excesses. The soldiers are called out to quell the disturbances, and they succeed only after having killed some of the miners. This scene was taken as the pretext for forbidding the production of the drama, as the sight of gendarmes firing upon the workmen was thought to be too exciting for French nerves. M. Zola offered to so modify the scene, that the military should simply cross the stage. As modified the strikers beseech the soldiers to release those of their comrades that they have arrested. The only reply that the officer makes is "Forward!" Then the gendarmes disappear and the crowd throws stones after them. Instead of a strong fire of musketry, which the action of the piece required, the authors modified the scene so that only two shots were heard, as these two shots were absolutely necessary for the understanding of the plot. When, however, M. Zola had made these concessions, the Minister did not dare to authorize the performance. A pleading in favor of the famished and of the victims of capital appeared to him intolerable on the stage. After M. Zola had received back his manuscript, he found that the examiners had erased every allusion to the selfishness of the proprietors of mines. Wherever the words stockholders, capital or proprietor appeared they had been mercilessly struck out.

Dramatic censorship has always existed in France, except at slight intervals, under one form or another, either preventive or restrictive. It was first abolished by the revolutionary Republic, in 1791; then by the bourgeois Republic, in 1848, and finally by the present Republic, in 1870. When Marshal MacMahon became President, in 1873, he re-established the censorship on the strength of the power conferred by the state of siege—for Paris was still under martial law at that time. But as the state of siege was raised long ago, the censorship legally disappeared with it. The examining committee has really been kept in existence by an appropriation tacked on to the budget of the Minister of Public Instruction, under whose direction they work. The billet is what in America would be called a "soft thing;" and we all know how difficult it is to suppress a sinecure in Government administrations France is to-day quite as afflicted with sinecures as the United States ever was. This examining committee consists of four members, Messrs. Deforges, Bourdon, Levesque and Gauné, and these names are as unknown to most Frenchmen as they are to the average American reader. These obscure gentlemen not only sit in judgment on the works created by men like Augier, Dumas, Sardou or Zola; they correct or suppress whatever does not strike their taste! They have the pleasure of reading all the new pieces before the public hears a line of them, and their vanity is tickled by the power they possess of calling before them the most illustrious writers of the day and "suggesting" whatever alterations are deemed necessary. Pretty actresses, whose rôles have been scissored by these literary hacks, often implore their clemency, and the visits of these charming dames is not one of the least attractions of the life of a "literary examiner." Then these censors always have their places at the dress rehearsals and first representations, where they are supposed to see that their modifications in the manuscript have not been restored by the actors or actresses. As soon as a manager accepts a play, he deposits two copies of it at the office of the examining committee. One of the members reads the piece and sees that it contains nothing contrary to good morals or dangerous from a political point of view. He then makes a report to the Under Secretary of the Fine Arts, who authorizes or prohibits the performance, as the case may be. For Germinal neither the committee nor the Under Secretary dared to take the responsibility of deciding, and so the question was referred to the Minister. M. Goblet, himself, without reading the piece, laid the matter before the Cabinet, and it was this body that finally declined to allow M. Zola's drama to be played. Besides the theatrical pieces, this committee examines all the songs that are to be sung in public, and it watches over the programmes of the cafés-concerts. Any one who has visited these establishments will recall that the committee is not very ferocious on the question of morals.

Some queer stories are told about the censors. In a comedy where a gardener proposed to his master to serve for dinner a salad of barbe de capucin, the intelligent examiner erased barbe-de-capucin and wrote in the margin: "Choose another salad; you must not make fun of religion!" Under the Restoration the censors struck out some couplets in favor of gas, as the Government in those days protected the grocers who sold candles! In Felix Pyat's Two Locksmiths an assassin cries: "It is true that the moon is not yet complaisant." This exclamation was effaced as not conforming to astronomy! In the Dame aux Camelias (Camille) the censors wanted Dumas to marry Armand and Camille at the end. "It would be more moral!" they said. In Augier's Lionnes Pauvres the censors suggested that between the fourth and fifth acts Seraphine should be afflicted with the smallpox as a natural punishment for her wickedness! The elder Dumas' Tour de Nesle was stopped after its 980th performance because the censors had suddenly discovered that it was immoral. Seven years afterward the drama was authorized without any change in the text. M. Legouve's Two Queens was forbidden under the Empire, because in the piece it was a question of the divorce of Philip Augustus, authorized by the Pope. The souvenir was not a pleasing one to the Church magnates, and as the third Napoleon wished to be well with them the piece was suppressed. In one of Sardou's comedies a person cries, "Ah! these blonde women are all poisoners!" Either the Minister or the Examiner—perhaps both—had a blonde mistress, and Sardou was obliged to change his text. There are any number of other instances to show the stupidity of this examining committee.

M. Zola has very justly observed, apropos of Germinal, that the French people are still ignorant of the use of liberty. They are, he says, like a flock of caged birds suddenly let loose into a field of grain. They would die of hunger because they would be incapable of finding their food. Already most of the managers have been interviewed on the subject of the censorship, and they all declare themselves to be in favor of it. "If the censorship did not exist it would have to be invented," they cry. Why? Because it is a guarantee for them that after one or two representations the authorities will not step in and stop a piece on the ground that it is immoral or dangerous. This theory may strike you as being a singular one, but it is a notorious fact that the managers here are very timid. They have not, as Zola says, yet learned the uses of liberty. And, strange to say, most of the dramatic authors are also in favor of maintaining the censorship, for they esteem that they have much more chance with it than they would have with a manager left to his entire responsibility. Sardou, for example, says that the examiners render a great service to authors and directors. The important thing is to have intelligent men use the pencil and scissors. Authors, he thinks, would commit more blunders if they did not have the censorship to serve as a buffer between their manuscripts and the public. As for the directors, they know that the censors will prevent any of their rivals from playing immoral or even improper pieces. Sardou recalls that his Uncle Sam was refused a license when the censorship did not exist, and was authorized when Marshall MacMahon re-established it. M. Thiers took the responsibility of forbidding the piece because he said it would wound the feelings of Americans who came to Paris, and whose presence was a benefit to France. In vain did M. Sardou say that Mr. Washburne, then Minister, had read the piece and laughed at its caricatures. Thiers was inflexible. Six weeks afterward, when Uncle Sam was played at New York, Sardou again attempted to have the prohibition removed, but Thiers replied that the Americans might like to laugh at themselves, whereas they might not care to have foreigners laugh at them. And so Sardou was obliged to wait until the censorship had been restored by Marshal MacMahon. Dumas says that if there were no censorship any Government could send fifty hired men to hiss any piece that was distasteful to it, and then, on the morrow, it would close the theatre in the the name of public order. Sarah Bernhardt is of opinion that without the censors unprincipled authors or actors would name their enemies on the stage. Theodora says that the censorship is sometimes absurd, for institutions are only worth as much as individuals; but when the censors act stupidly authors can always appeal to the public. Coquelin thinks the censorship is necessary for the dignity of the French stage. At the Français the committee often perform the duty of censors, and their suggestions are always listened to with respect by the authors. The actor's experience of the theatre often prevents the appearance of a dangerous scene or an injudicious expression.

Notwithstanding all these important witnesses in favor of the censorship, it seems probable that an attempt will be made by Zola and his friends to have the institution abolished. Ween the discussion on the budget takes place M. Edouard Lockroy will demand the suppression of the examining committee. His idea is to apply to the theatres the common law that now governs the press and public meetings. It would be a return, in some sort, to the repressive measures that formerly existed. In case of any disorder, or trouble, the manager of the theatre could be held responsible and prosecuted. But, as we have already seen, there will be a strong party in favor of the retention of this relic of monarchical and Imperial times.

STRAPONTIN.

Amateur Notes.

The Rivals began operations with Richard III. last week at the Opera House. Another drama will be presented by this association in the near future.

Love's Sacrifice was given at the Brooklyn Athenæum last week to an appreciative audience. Ira H. Moore was Matthew Elmore, supported by J. J. Jackson, W. H. Jones, J. H. Arnold, J. Pidgeon, H. M. Noble, Stella Elmore, Annie Culver and Annie Dowling.

The Amateur League is announced to begin work. The League was one of the foremost societies last Winter.

R. C. Hilliard made his final bow on the amateur stage in The Galley Slave. Mr. Hilliard will be seen at the Criterion Theatre, Brooklyn, next month, in False Shame, supported by a professional company.

Sara McVicker undertook with success an important role in Eagle's Nest at the Harlem Theatre, last week. Miss McVicker is a pupil of the Lyceum School, and has made a promising debut. In this same play was Charles Macklin, formerly of the Kemble and Gilbert.

The Rajah, Saratoga, Cricket on the Hearth and The Shaughraun, are some of the comedies underlined by the various societies.

The Amateur Opera Association gave a concert at their rooms in Brooklyn last week. Among those who appeared were Mrs. E. J Grant, Miss Starritt, John G. Hill, etc. The Sorcerer is to be produced by this society at the Academy of Music Dec. 9. J. W. Macy, who was to have played Dr. Daly, has retired from the cast.

On Nov. 17 the Arlington League gave its first performance this season at the Lexington Avenue Opera House. Billee Taylor was the attraction, with the following in the leading roles: Emma Henry Thomas, Alice Mersereau, J. W. Macy, Emmet Drew and John D. Shaw. A reception will follow.

The Junior Club will appear at Orange, N. J., on Nov. 24 in aid of the Orange Memorial Home. This association did creditable work last Winter, and has on its roll several actors of ability. Who's to Win Him? and Second Thoughts will be interpreted by Messrs. Wainright, Wendell, Coward, Hall, Harrison, Satterlee, Mrs Teall and Miss Burke.

The Dumb Witness was played by the Park at the Opera House last week to a well-filled auditorium.

St. Peter's Dramatic Association has been giving a number of performances of The Pirates of Penzance for the benefit of a charity in Brooklyn.

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